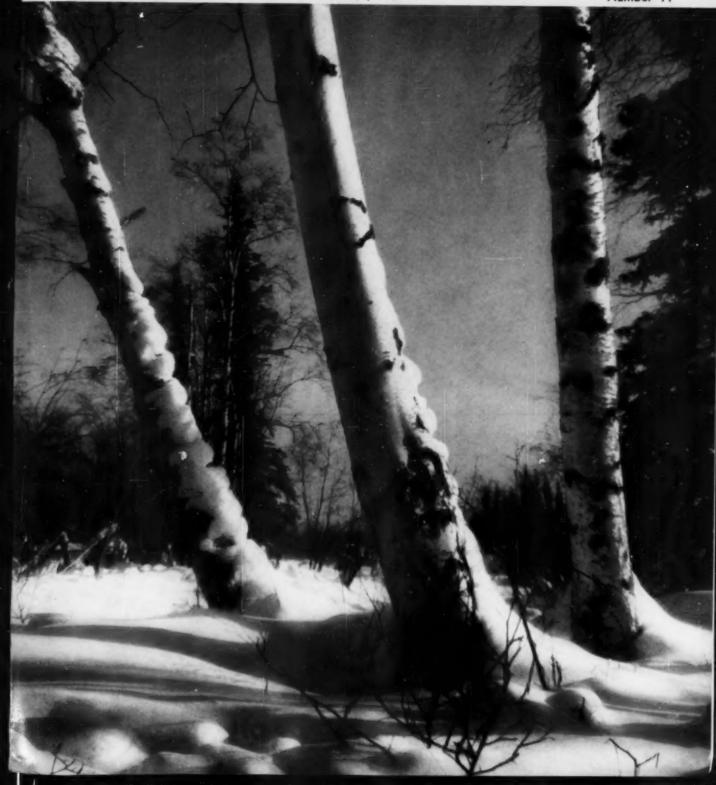
## S A Journal OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Volume 25

October, 1959

Number 11





#### HOW BERT STERN USES SUPER ANSCOCHROME FOR EXCITING CREATIVE COLOR

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PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable. Manuscripts should be type-written, double spaced, and never written in all capital letters in imitation of teletype.

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## The President REPORTS



M. M. Phegley, APSA President

This issue of the Journal brings the concluding message of a series which was initiated four years ago. The Convention at Louisville is the occasion marking the completion of my two terms as President of the Photographic Society of America. The time represented seems short, yet many notable activities have been recorded, A Society such as we have, never remains dormant if it is to continue in existence. There is always a change or adjustment of some form. These changes occur in the ranks of the members as well as in the official organization which administers the Society affairs. The problems of administration offer many complex situations. Some of these are routine and are concluded by simple and ordinary processes. Others involve more serious consideration and demand official study and approval of membership and Board. Experience has indicated procedure to be followed in certain instances while others have defied immediate establishment of policy for Society guidance. If unlimited finances were available some problems would probably become nonexistent. The Society must of necessity gear its operations to a firm economic base. Those who administer the various activities are charged with responsibility of practical operation dictated by the relation of income and cost. There are budget items allotted to anticipate costs of services. These are established periodically by the Treasurer who carefully watches the purse strings. We all know of the general condition of "Rising Costs." Each one of us is affected in some manner; neither is the Society exempt in planning its operations,

The bills which result must be paid and we are pleased to say authorized expenditures offer no problem. Unauthorized expenditures arising from some activity lacking official sanction create delay and sometimes embarrasment to the Society. We try to avoid these situations with practical and business-like procedures. Along this line, for those who will be assuming administrative duties, I wish to remind them that no person may perform any act which involves the Society in any financial obligation except by approval of the Board.

The Society grows because of the purpose of its organization and by the goodwill and public relations which have been maintained by its officers and members in the performance of their responsibilities, Clear consistent pub-

licity emanating from a central dependable source is a powerful tool in the prevention of publicity which places the Society in a bad light. We have on several occasions suffered because publicity was released without going through the practice of obtaining confirmation from those who may know of some variations which should not be overlooked. When mistakes are made in publicity, retractions and delays may arise. Such practices give wrong impressions. I wish to compliment Ann Kendlehart for the conscientious manner in which she has handled publicity releases for the Society. She has endeavored in every way to release articles which provided authentic information. There was a time when articles were sent out by anyone who wanted publicity. Some of these articles involved the Society in an unsatisfactory manner and the present system was created in an effort to stop an undesirable practice. The plan has worked for our benefit. It does not carry the idea of stifling or by-passing proper publicity of interest to the various activities which the Society

As the Society progresses, the manner of administration of the various activities may change. With these changes we should not lose sight of the fact that many of the problems faced are of long standing and many attempts have been made in the past to overcome difficulties. Needless to say the solution is subject to mechanics of operation. The answer to the question "How do we do it?" is not always obtained in a manner agreeable to everyone.

The Society is faced with many problems of policy, local, national and international. The fact that this is so should make it very evident that our Society occupies an estimable position throughout the world. It is up to each member to know that he is a member of the Public Relations Committee. Each member represents the Photographic Society of America. The attitude or manner with which he represents the Society, determines the reaction by those who may like to become better acquainted with us. The Society has reason to be proud of its reputation. It is widely respected. In some areas PSA has been heard of but is not known. Explanation of its purposes and standards to persons unacquainted with the Society has brought enthusiastic response.

Since we as a Society are dedicated to the advancement

of photography we must anticipate and plan programs to assist in the progress. Photography in all of its applications is growing. The Society should leave no stone unturned in its efforts to aid and abet the cause of photography. When we speak of photography we mean, not only the specific specialized type of photography, but ALL PHO-TOGRAPHY. Each of us may, for practical as well as personal reasons, prefer to engage in only one field of photography. There is no objection to this and it does not prevent us from being interested in progress in other fields of photography. We are also proud of the success achieved by the workers in these various fields. I wish to compliment those who arrange for and assemble Photographic Exhibitions wherever held. Standards have been developed to encourage efforts to show the "Best in Photography." Accredited photography follows the accepted rules which are established for guiding the photographer who wishes to participate in the competitions. The Society Standards Committees have worked hard for years to establish practices by which the various salons may operate with high standards and with encouragement to photographers. It is under these regulations that approval by PSA is granted or possibly denied. Such approval follows Division practice currently recommended. I wish to acknowledge in appreciation the efforts which these Committee members have provided to assure the continuation of these accepted practices.

It has been a real pleasure to be associated with a very cooperative personnel during my four years as PSA President. I wish to compliment Board members and Committee members with whom I have been associated and who have worked with me so diligently and assisted in so many ways to assure progress in the Society. There have been many "behind the curtain" acts which have benefited our Society. The individuals who provided their silent services must know we in the Society are grateful. Don Bennett, Journal Editor, Vince Rocca, Advertising Manager, Randy Wright, Executive Secretary and his staff have all labored diligently to maintain the services which come under their administration and supervision. All of this has been done by continuous effort and at times under circumstances of hardship. It is a pleasure for me to recognize the outstanding services provided during the past four years by those who have served with distinction as executive officers. Included are Executive Vice-Presidents V. E. Shimanski, APSA, and C. A. Kinsley, FPSA, Conventions Vice-President Earle Brown, FPSA, Publications VicePresident Allen Stimson, FPSA, and Services Vice-Presidents P. H. Oelman, Hon. FPSA, and W. E. (Gene) Chase, FPSA, Secretaries Caryl Firth, APSA, and O. E. (Ollie) Romig, FPSA, Treasurer Charles Heller, FPSA. Recently a new membership Vice-President was created. This office is administered by L. B. Dunnigan, APSA.

Robert Goldman, APSA, succeeds to the Presidency of PSA. Under his leadership the Society will continue active in maintaining the high standards in the photographic fields where PSA is so well known. He will be aided by a very competent group of members who will be associated with him officially. On behalf of the Photographic Society of America, I congratulate and wish each of them a successful tenure of office.

The Photographic Society of America is very pleased to be host to renowned visitors from overseas. At this time we are honored by the presence of Miss Margaret Harker, FRPS, President of the Royal Photographic Society of Great Britain and Dr. K. L. Kothary, FPSA, FRPS, President of the Federation of Indian Photography. Their visit with us contributes much to our mutual photographic interests.

Now as I conclude my tenure of office, I wish the Society continued success and increasing benefits to every member. I wish to encourage the very close cooperation of the Divisions in maintaining the high interest of the members for their chosen affiliations and also in maintaining the Society unity which develops the mutual appreciation of interest and help. The Divisions, under the guidance of their respective officers, have progressed admirably. The Society is proud of the advancement and it is my pleasure to compliment each Division for its appreciated contribution to Society progress.

Let us be ever aware of the purpose for which the Society stands guard and preserve its reputation for maintaining high photographic standards, goodwill and good public relations with the photographic organizations and individuals with whom we have the pleasure to associate in the advancement of photography. Last but not least let us not forget the success of our Society is highly dependent on volunteer help. Thanks to all who have served and do serve. May photography with PSA continue to build the friendly and healthy relationship which we are so happy to share, and let's remember PICTURE TIME IS ALL THE TIME.

Best wishes and kind regards to all.

M. M. PHEGLEY

#### THE PHOTOGRAPHIC SOCIETY OF AMERICA

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See November Journal for new Officers and Board

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150 MCCC members swarmed over Governor's Island, steadiest camera platform in New York Harbor for shots of The Battery and lower Manhattan skyscrapers. Pic by Fred Hamel.

#### Fairfield Fotorama features Dr. Kothary

Dr. K. L. Kothary, FPSA, FRPS, FRSA, Pres. of the Indian Federation of Photography, on his NLP tour, will be the featured speaker at the annual Fotorama of the Fairfield County CC Council on Thursday, November 12 at the Dolan Junior High School, Hope St., Stamford, Conn.

A large attendance is expected at this program, since it will be Dr. Kothary's only appearance in the Southern Connecticut-Westchester area. Tickets will be on saile at the door or may be obtained in advance from members of Council clubs. Prints and color slides, which won i.1 the 1958-59 FCCCC competitions, will be on display and trophies and ribbons will be awarded to the winning contestants.—Helene Carpenter reporting.

#### Operation Bermuda Turkey

The Delaware Camera Club of Wilmington, Del., is planning a field trip by chartered plane to Bermuda for Thanksgiving week-end or perhaps earlier. PSAer Harry S. Pollak will be featured in a workshop session on cropping and mounting color slides at the October 12 meeting of Del.CC. according to the DCC Bulletin, of which Harry is editor.

#### Speakers added to MCCC Jamboree

The Metropolitan CC Council Jamboree to be held at Hotel Martiniq.ic. New York City, on October 30-31 will include the following additional features: Ivan Dmitri, famous magazine photog. will lead a panel discussion on the "Photography in the Fine Arts" movement, originated by Mr. Dmitri. You will also enjoy the first public showing

of Vincent Kehoe's color movies and black and white as well as color sides taken right in the Spanish bull fighting ring in preparation for Mr. Kehoe's forthcoming "Pictorial Encyclopedia of the Fiesta de Toros." John W. Doscher, FPSA, veteran teacher of photography, is coming down from his "Country School of Photography" at Woodstock, Vt. to appear on the pro-

A surprise booking is Dr. Henry Sarason in one of his rare public appearances, who will reveal his current techniques in print making in his lecture "New Horizons for the Pictorialist." Otto Litzel, APSA has also been scheduled for a provocative lecture. And—if you missed the September column—of course you'll hear Dr. Edwin E. Amsden, APSA, of Toronto, Canada. Registration is \$2.00, Awards Dinner \$5.75—combination ticket \$7.00. Because of limited facilities advance reservations are urged. Write to Charles Weisberg, Ticket Chairman, Metropolitan CC Council, 51 East 10th Street, New York 3, N.Y.—Joseph A. Bernstein reporting.

#### Council of Maryland Camera Clubs

The long felt need for closer co-ordination of amateur photographic activities in Maryland has resulted in the formation of the Council of Maryland CCs with a nucleus of nine clubs (Arundel, Baltimore, C & P, Dundalk, Lensmen, Photoguild. Point Breeze, Temple and Catonsville). Other clubs wishing to join may contact Marvin Tenberg, Sec'y., 3008 W. Rogers Ave., Baltimore 15, Md. (Phone LI 2-5625).

Other officers are Paul Clugh, Pres : William Stokes, Vice Pres. and Liston



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#### The Wind and Sun Council

The Wind and Sun Council of Camera Clubs includes twenty-four Camera Clubs, extending in the West from Azusa to Yuma in the East, China Lake to the North and through Riverside and the Henet-Perris Valley to the South. Wind and Sunners are prolific contributors to international salons, as is proven by the fact that Wind and Sun exhibitors racked up well over eleven hundred acceptances as indicated in Who's Who for the past year. In one issue of the

Nickles, Treas. The All-Maryland CC Contest will this year be sponsored by the Council and will be held at the Stadium on December 6, with the public invited.

Maurice H. Louis, FPSA will address the council on October 23rd at the Enoch Pratt Free Library with a talk entitled "Practical Pointers on Photographing Children."—William H. Stokes reporting.

#### Boston YMCA CC Field Trip

Having previously visited the Martha's Vineyard CC, the Boston YMCA CC decided to try Nantucket Island for a long week-end in October. The island having no camera club, they contacted Nantucket's only PSAer, Arthur Hayden (Life Member) who is 77 years young. Mr. Hayden arranged for advance publicity in the Nantucket Inquirer and Mirror.—Wm. F. Potter reporting.

#### Business CC Association (N. Y. C.)

25 camera clubs of business, financial and industrial firms of New York City constitute the Business Camera Club Association, PSA affiliated of course. Edwin E. Katibah was recently elected Pres. of the Assoc. He is also Pres. of the Edison CC. Rudy Siska (Tel. Co. of Manhattan CC) is Vice Pres.; Frank Schlierf (Morgan Guaranty CC) and Anne Hemminger (Met. Life CC), Treas. and Sec'y respectively.—E. V. Mayer reporting.

#### Eastern Long Island Pictorial Project

The Riverhead (N. Y.) CC is going to produce a set of pictorial slides depicting

Eastern Long Island's industrial, historical and recreational characteristics. Each member is asked to photograph scenes and activities in his area. The club estimates a year or more will be required to prepare the final slide set, which will then be made available for showing by various fraternal, religious and service organizations as well as other camera clubs through PSA.

To get the project off the ground a slide set with taped commentary (by a Chicago CC) will be furnished by PSA as an example of how it should be done.—From the RCC News Bulletin.

#### Photo Essay on Toledo Churches

Toledo (Ohio) Color Slide Club, Paul Jepson, Pres. has completed a year-long project about Toledo churches, with taped commentary and musical background. Slides are arranged to illustrate changes in church architecture through the years, including such details as steeples, bell towers, stained glass windows, plaques, etc. Audiences enjoy recognizing familiar churches and seeing them in a new light as the commentary points out meaningful details. A new project has been selected for the coming year: "The Seasons and Holidays." —Georgia Roper reporting.

#### Detroit Guild Show in N. Y. C.

The "Big, Blue and Glossy" exhibition print set of the Photographic Guild of Detroit (Mich.) was hung in the Kodak center at New York's Grand Central Station during August.—Maurice H. Louis, FPSA, reporting.

#### WESTERN ZONE

Journal a number of months ago, within the list of the latest Star "acquirers," there were three members of the Redlands Camera Club alone mentioned, which certainly proves the Council's enthusiasm for facing the judges, in both Black and White and in Color.

The new president of Wind and Sun is

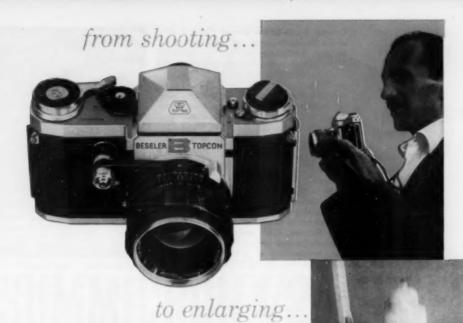
Editor: A. H. Hilton, APSA Route 3, Box 787, Porterville, Celif.

Bill King of Beaumont. One of his major interests this year is the first 2½x2½ Traveling Color Salon within the Council; this will be in addition to the Annual 35mm and Black and White Traveling Salon, and Pierre Woodman of Pomona is responsible for putting the show on the road.

A well-known annual event within the



Mr. and Mrs. President and Mr. and Mrs. Western Zone Editor surrounded by Hawaiian members during the Round-Up described last month.



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Council limits is the annual Photo Fiesta at the Redlands Bowl, this year sponsored by the Strobeliters of San Bernardino. Pretty models come from all parts of Southern California for this event to compete for "Miss Photo Fiesta" as well as to provide photographers from a wide area with the opportunity to shoot them in Black and White or Color for awards. Another competition in this event is for the best set in which to pose the models.

#### The Delta Council

From California comes word that Delta Camera Club Council, comprised of 11 clubs in the upper central state plus one club from Reno, Nevada, includes in its membership two of the clubs which won top awards in the recently completed year-long National Club Slide Competitions.

Sierra Camera Club of Sacramento, under the chairmanship of Bertha Koch of Auburn, took first place in the top class, AAA. In Class A, Davis Camera Club of Davis, California, chairmaned by Rita V. S. Ehret of Winters and Los Gatos, was a first place winner, tying with Erie Color Slide Club of Erie, Pennsylvania.

Coincidentally, each of the above-mentioned western clubs included a PSA Medal winner in the National Slide-of-the-Year contest which climaxed the inter-club competitions this summer. Sierra Club's winner was Jerome Koch of Auburn, while Rita Ehret won the medal for Davis.

Lee Yip of Lodi, California, is president of Delta Council, with Jerome Koch chairman of color division and James Perdue of Woodland print chairman.—Rita V. S. Ehret reporting.

#### Down San Diego Way

A message in the form of a question was left uppermost in the minds of those PSAers attending San Diego's PhotoFab earlier this year, when President Mel Phegley APSA, Western Zone Director Floyd Evans FPSA, and Walter E. Harvey APSA, in turn ended their talks with these words, "Are you getting the most out of what PSA has to offer?"

In an attempt to show just how much pleasure can be derived from one of PSA's many activities, Paul and Catherine Cleer, both active exhibitors and participants in the Workshop area, gathered a group of PSA members to view one of the Workshop case contents. The prints from it were carefully hung across one end of their living room, and guests were given ballots on which to judge and rate the pictures. After the votes were counted, the criticisms of the Master were read aloud and the prints studied. Marked enthusiasm was shown by the guests, and it is believed that from this meeting new members will be gained by the Workshop.

The sharing of any pleasure enhances the worth of any project and, in this reporter's mind, more of this could be done, especially if there were an additional few days added to the time that the case could be held. While it might mean an extra month or two added to the arrival time of the cases, this really shouldn't inconvenience anyone.

Paul and Catherine are to be congratulated on their gracious sharing of their photographic pleasures and activities.— Ruth Pedler reporting.



Great White Father gets the axe for trying to swap PSA memberships for coconuts in Kanaka village. Hexecutioners (wow!) resent by-passing dollars now they have statehood. And where's the A of that PSA?

#### News from the Northwest

f/67 Club members were entertained in early July with two tape-recorded slide shows by Dr. and Mrs. C. W. Biedel of Bremerton CC. The slides included "The Story of the Columbia River" and a set of "Wild Flowers."

Several members of Seattle Photographic Society, headed by John McLauchlan, are currently putting on a weekly TV camera club program from the University of Washington television station. This club-of-theair is primarily to interest beginners and non-club members, and to help them iron out intricate problems. In July, John will also head a round-table discussion on vacation shots and other interesting subjects on the society's educational night.

"Color Portrait of the Northwest," a slide-set by Yakima CC portraying all four seasons at their best in these north Pacific states, will have its premiere showing in July. Three hundred fifty slides from 20 members comprise the set, which is the club's initial venture in public exhibition. —Winnie Van Sickle reporting.

#### Silver Anniversary

Recently the Oakland Camera Club held its twenty-fifth silver anniversary dinner and photography exhibition. One hundred eighty-nine were in attendance. In the beginning the club started with a small group interested in B&W prints. The Oakland Camera Club now has 279 members taking part in five divisions, Prints, Color Slides, Movies, Stereo and School of Photography. Eighty members now belong to PSA.—Ellis G. Rhode reporting.

JOBS—We got millions of 'em, as Schnozzola sez! Some are little teeny ones, some are hig, but there's at least one for you, one that fits your special taients. Some are not photographic, some are. The pay is tops, though not in moola, but it's lots more permanent, the satisfaction of a job well done, a job helping others. If you've tried recently without effect, try once more, but this time to the new Personnel Aide, Shirley Stone, & E. Pearson, Chicago II, Ill. Tell her about your talents and skills so she can poke around here and there and find the job that fits you best.

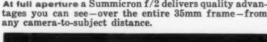


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Summicron f/2 optical characteristics approach theoretical ideals. Their in-use advantages are very real, and readily apparent. Over-all performance surpasses not only the high-speed lenses, but of even more significance, the "slower" lenses long revered for superior image quality.

At full aperture a Summicron f/2 delivers quality advantages you can see-over the entire 35mm frame-from any camera-to-subject distance.





At any aperture a Summicron f/2 delivers more resolution, image contrast and freedom from distortion than any lens of comparable focal length.



(Advertisement)

## THE MORE YOU EXPECT FROM A LENS, THE GREATER WILL BE YOUR APPRECIATION OF THE SUMMICRON 1/2's

#### 1/2 setting commands confidence

There has always been a justifiable hesitancy to use any lens wide open, for maximum aperture is never optimum aperture. Yet a Summicron at f/2 delivers resolution, corner-to-corner sharpness and image contrast that command confidence. And with a Summicron, you enjoy this wide-open performance throughout the focusing range—from infinity to closest working distances.

#### optimum aperture clicks in at 1/4

Exciting as the wide-open performance is, the advantages of Summicron image quality over other lenses are even more dramatic at smaller apertures. The Summicron, at f/4, reaches a level of resolution, image contrast and freedom from aberrations never before approached in camera optics. The Summicron hits a higher optimum—reaches it faster—and holds it longer. At any aperture smaller than f/4, all you gain is depth of field. And unlike other high-speed lenses, when the picture situation calls for f/11 or f/16, a Summicron continues to deliver with no shift in focus, no loss in picture quality.

#### superior image quality at all distances

All Summicron focal lengths deliver superior image quality from infinity down to closest camera-to-subject distances. This is due to the basic formula, the integrity with which it is manufactured, and to the matched mounts and "custom" rangefinder cams adapted to each assembled Summicron, to assure precise rangefinder focus—on *every* Leica camera ever manufactured.

#### soft-coated internal elements

All internal elements in Summicron lenses are soft coated for greater efficiency. A single uncoated surface of a single element reflects 4 to 7% of the light that hits it. Hard coating reduces that figure to 2%—a notable improvement. Soft coating further reduces internal reflections to 1.2%! Soft coating costs more, is more critical to apply—and more efficient. External front and rear elements are hard coated for maximum durability.

#### optics with mechanical advantages

No detail has been spared in Summicron lenses to help you make better pictures. You sense this from the moment you first work with a Summicron, the ease with which it handles on the camera, the smooth working focus drive, the linear diaphragm settings (equal spacing between all apertures) -even the raised dot index which lets you change lenses in complete darkness. You see the quality in the finish of the lens, in the finely etched numerals and depth-of-field scale, in the click-stops (halfstops on the 90mm). All three Summicron f/2 focal lengths employ parallel focusing mounts for added accuracy. In addition to increasing reliability and focusing ease (even in temperature extremes), parallel mounts are more convenient when setting or reading distance and aperture scales.

The 35mm Summioron f/2 is eminently suited to architectural photography, such as this church interior which makes full use of the lens' wide angle of view and added depth of field. The 35mm Summicron is also invaluable in close quarters, for landscapes, and for fast off-the-cuff candid pictures.



#### Summicron lenses in use

With a maximum aperture of f/2, you can naturally take more "existing light" photographs with high speed black-and-white and color films. Equally important, with f/2 aperture you gain wider use of the high-resolution, fine-grain emulsions—to retain image quality even in poor light conditions. You work with confidence in the knowledge that Summicron image quality is consistent—at all distances—at any aperture—over the entire 35mm frame. And with the Dual-Range 50mm Summicron, you can move in on any subject to a penetrating 19" and get Summicron-sharp close-ups (with range-finder focus and automatic parallax compensation). What's more, this provision is always with you and your Leica.

#### the Summicron Team

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Summicron image quality has given rise to a new outfit being used by more and more Leica owners. They call it the Summicron Team: the 3 most often-

The 50mm Qual-Range Summicron 1/2 is probably the most desirable "normal" lens in photography. In addition to high image quality and high speed, its Dual-Range feature lets you add the drama of candid close-ups—as near as 19"—with range-finder focus and automatic parallax compensation.

used focal lengths, all with top optical performance and matched apertures from f/2 to f/16. With "the Team," you can interplay the  $64^{\circ}$  coverage of a wide angle, the  $45^{\circ}$  coverage of the 50mm and the selective  $27^{\circ}$  coverage of the long focus to any subject matter.

#### did you know these Summicron facts?

Leitz Summicron lenses employ the latest rare earth Lanthanum optical glasses with higher refractive indexes (greater light-bending power) lower dispersion (higher color fidelity) and high ultra-violet absorption • Summicron lenses are neither "warm" nor "cold" in their color rendition. They do not filter out any of the visible spectrum by intent or by accident • The 50mm and 90mm "lens heads" can be separated from their focusing mounts, for dual use on Leitz enlargers, copying and repro accessories • A share of the credit for Summicron performance must go to the modified-Gauss formula which uses critically computed internal airspaces to do the work of additional lens elements.

The 90mm Summicron 1/2 with its high speed, adds new versatility to the already versatile 90mm focal length. It is ideal for head-and-shoulder portraits, such as this existing light study, as well as in stage and sports photography, candids from afar and photo-reportage.



#### THE LEITZ LENS HERITAGE

#### UNCOMPROMISED IMAGE QUALITY

It is no coincidence that these new Summicron f/2 lenses were developed by Ernst Leitz. For they are but the latest in a series of lens developments in which the guiding rule has been uncompromised image quality. The lens designer has at his disposal an infinite combination of variables—more than 300 different types of optical glass—in any variety of thicknesses and curvatures. He can work with any number of elements and many differences in air spacing. In short, from the combinations and permutations, there must come order, and optical quality. And there must be facilities for converting that masterly design into a lens to take pictures—and into thousands of lenses for thousands of cameras. Any break in the link, from design to end use, and all other steps are wasted. That the results are so consistently noteworthy with Leitz lenses is due to a rare level of optical experience—with microscopes, lenses and cameras—and a traditional devotion to quality that has been nurtured for over 110 years. This is the Leitz Lens Heritage, and these are the lenses that benefit from it:

21mm	Super Angulon f
28mm	Summaron f/5.6
35mm	Summicron f/2
35mm	Summaron f/2.8
35mm	Summaron f/3.5
50mm	Summilux f/1.4

50mm Summicron f/2	90mm Elmarit f/2.8
50mm Elmar f/2.8	90mm Elmar f/4
50mm Elmar f/3.5	125mm Hektor f/2.5
65mm Elmar f/3.5	135mm Hektor f/4.5
85mm Summarex f/1.5	200mm Telyt f/4.5
90mm Summicron f/2	400mm Telyt f/5

SOmm SUMMICRON 1/2 The 50mm focal length is the traditional "normal" lens for 35mm cameras. Its 45° angle of view and favorable depth-of-field are two reasons why most photographers use the 50mm for most of their pictures. The Dual-Range Summicron—with focus and automatic parallax compensation to 19"—is probably the most useful 50mm focal length in photography. The 7-element 50mm Summicron is available in rigid bayonet mount for Leica M-Series cameras, or in collapsible thread mount at \$129; and in the Dual-Range model for M-Series Leicas at \$168.

35mm SUMMICRON 1/2 The 35mm focal length with a wider angle of view (64") is used for relating the subject to its background, for covering a large picture area from close quarters. It is indispensable to the photo journalists, who use its added depth-of-field for zone focusing, when the assignment calls for fast, off-the-cuff shooting. The 35mm Summicron 1/2 is free of distortion; features oversize front and rear elements for peak performance at full aperture; and includes a convenient finger-tip focusing lever. The 8-element lens focuses to 2'4" and is available in bayonet mount for the Leica M-2 or in thread mount at \$174; in bayonet mount for Leica M-3, with RF Attachment—that couples the rangefinder and viewfinder to the 35mm focal length-\$207.

90mm SUMMICRON 1/2 The 90mm long-focus lens provides 1.8x magnification compared to the 50mm focal length. It is most useful for head-and-shoulder portraits, candids from afar, news, theater and sports photography. The 90mm Summicron 1/2 features a lightweight mount for steady, hand-held shooting (even at slow speeds); a built-in telescoping lens hood; click stops and half stops. The 6-element lens is available in bayonet or thread mount (rangefinder coupled) at \$199.50; also available in short mount for use on the Visoflex II at \$192.00. A short focusing mount is available for the rangefinder model permitting dual-use on your Leica and with the Visoflex II.





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## WESTON

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THE METERS MOST PHOTOGRAPHERS USE

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the monthly international magazine for photographic art and science.

'Camera' deals with all branches of photography and their applications in relation to present-day development. In its pages the most diverse subjects are compared or contrasted on the plane of ideas and of facts, of aesthetics and of practice.

has wen a place in the specialist press as an indispensable review for all organisations as well as tor all individuals interested in the manifold aspects of photography as much from the viewpoint of creative work and technical methods as from that of application and

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#### Canada's New Zone Director

Jim McVie, of Victoria, B. C., joined PSA in 1949. My first long range acquaintance with his personality came through an item in Victoria CC's Close Up. From this, in February 1950, I reported in the Journal. ... Jim McVie is sending all his discarded proofs and prints to the Manaimo Indian Hospital. Urges other club members to do the same. Explains a group of sick youngsters keep scrap books there, and amuse themselves coloring the prints. . . .

As one might say, the humanitarian touch, a keynote of Jim's character.

I first met him personally, Oct. 1957 at the Chateau Laurier, Ottawa, in conjunction with the selection of Canada's print and slide exhibit at the Brussels World

In intervening years I had come to know him as a man of divers interests, through frequent correspondence, the medium which inspires in widely separated PSAers a feeling of togetherness.

He was a tower of support in the early days of organization of the Canadian zone, and as Associate Director for western Canada since 1953, within my own jurisdiction and that of Wally Wood.

My main impression of Jim McVie is his prodigious energy, the ability to deal with PSA affairs and problems on time, with meticulous regard for fine detail. These are the qualities which are Jim's basic stock in trade, as Canada's new ZD.

In a personal way, Jim and wife Helen are extremely musical. Jim, as a singer with church and other choirs, operettas and musical festivals. Helen is an accomplished musician. They have two eager, well mannered sons in the traditions of England, Jim's birthplace, whence he came to Canada very early in life.

Jim is an avid hockey fan, both as regards local ice, and the National League. He studiously tends a large garden surrounding his home. Lectures often, including the University of Victoria, on photography. As past president, and, for many years chairman of Victoria's international salon, he still maintains active participation in the Victoria CC work.

Jim is a civilian employee of Canada's naval establishment at adjoining Esquimalt. B.C., following world war 2 service. His blood is heavily salted by love of the sea, ships, and the many faceted phases of ocean water. A large proportion of the more than 1000 monochrome prints which have earned him 5 star rating in international salons are studies of ships under sail. More recently he moved actively into color.

In addition to assuming the responsibilities of Canada's nation wide PSA directorship, in itself a challenging assignment, Jim is currently planning next June, a repeat performance of 1958's successful PSA North West Regional at Victoria, plus resuscitation of Victoria International Salon, which has experienced a hiatus of several years.

To cope with these routines, and the anticipated growth of PSA activities during the next two years, Jim will need something

Editor: Rex Frost, FPSA 37 Bloor St. W., Toronto

more than vocal good wishes from the officers and members of the Society. He will need their active help and cooperation, coast to coast, in carrying the work load.

Given this, there is every reason to visualize continuing progress, and expansion in membership and services of the Society in Canada, for the benefit of all concerned.

#### Canada's Retired ZD

There is no doubt about the fundamental health of the Canadian zone, as turned over by Wally Wood to Jim McVie. Problems, yes. There have been, and always will be problems. These are the stepping stones to

Following appointment of Canada's DR's and AR's last spring, Wally wrote a 2000 word personal letter to each, which largely summarizes the zone situation and his experiences as ZD.

Currently, he wrote, there are some 350 members in the Canadian zone, with some 43 CC's being represented. Many of these people, he explained, are very active participants in various forms of the Society's activity, others do not participate at all. Some of you have rendered great assistance. Some of you have done absolutely nothing.

In his letter, Wally discusses some of the problems of bringing to Canada's individual PSAers and CC's, similar services to those enjoyed by US members and clubs. Full advantages that is by way of portfolios, national and recorded lecture programs, interclub competitions, and the numerous other facilities listed in the services directory in every Journal.

Some of these are problems of geography, some involve customs redtape and lack of integrated rulings at all ports of customs entry, coast to coast. By insistent correspondence, and personal visits to Ottawa Wally has helped ease obstruction by Dept. of National Revenue officers.

In his letter, Wally writes . . . "I have always found each and every PSA member a real nice person. Where we fall down is in our lack of communication between one nice person and the next. A short note to the proper individual about a problem, idea, suggestion, or even to ask a question is always appreciated.

Obviously, the crux of the Society's progress is people, not alone the officers, but every individual member.

Wally Wood must be congratulated and enthusiastically thanked for his exceedingly competent and energetic contribution to Canadian zone progress since 1955, as well as for his organizational work in programming prior to taking over as ZD.

He has given virile leadership, directly, promptly and objectively attacking zone problems in a forthright and aggressive manner, with little regard for the personal cost and time involved. For which, surely he has earned a unanimous round of applause.

#### Nanaimo, B. C.

AMATEUR PHOTOGRAPHER SPREADS FAME OF NANAIMO. This is front page headline

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Contaflex SUPER. Features new automatic coupling of exposure meter with lens diaphragm. Has two exposure indicators—one at top for waist-level viewing, the other adjacent to view-finder; does not obstruct view, and you see it as you sight . . . Rapid film-wind for fast sequence shooting . . Collapsible rewinding crank . . . New rewind lock . . . Zeiss Tessar f/2.8 50mm lens. Synchro Compur MXV shutter to 1/500 sec. \$199.

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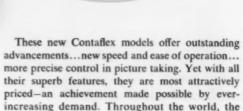
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Exposure needle at right. Combined rangefinder and focusing screen in center of view.



SYMBOL OF EXCELLENCE

All models retain the unique optical features, practical design and rugged construction that have made Contaflex the standard in reflex automation. They accommodate tele and wide-angle component lenses as well as standard Contaflex accessories.

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Contaflex PRIMA. Offers built-in exposure meter coupled to lens diaphragm, Pantar f/2.8 45mm lens, fully synchronized Prontor Reflex shutter, with speeds to 1/300 sec. Rapid lever for fast sequence shooting. \$149.

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#### MEMBERSHIP PIN



The PSA emblem in gold and blue enamel is furnished in two styles, a pin back for the ladies and a lapel button for the men. Every PSA member should wear one of these so he is always known to other members. Many members have two, a lapel button for dress-up occasions and a pin-back for sports wear and camera togs. Sold only to PSA members. Specify style when placing your order.

\$2.00 either style

Sold only by

Photographic Society of America 2005 Walnut St. Philadelphia 3, Pa. of The Sun, Vancouver newspaper. Aug. 6.

Continues its text, "The Indians gave Nanaimo its name, but it took an amateur photographer to spread the name around the world. The man responsible is Stanley C. Dakin. He laid the foundation for the first Nanaimo photographic salon seven years ago, and has been director ever since. Judges were Dr. Joseph Bricker, Mrs. Evelyn Burt-Smith of Victoria and Cleo Coe, Vancouver."

Nanaimo entries were up on last year. This year they had a nature and color print section, from 21 countries. Stan Dakin and Wally Galloway, Edmonton, notched three acceptances each. Jim McVie, Victoria; Ken Cucksey, Chatham; Art. Ryan, Ancaster; Pete Swensson, Aldergrove, B.C.; and Wally Wood, Montreal scored couples. Nelson Harvey, St. James, Man. and Stan

Dakin earned Honorable Mentions.

Oh yes! Stan Dakin writes of the fine cooperation of the customs dept. in facilitating entries by means of temporary import form E 29B, meaning no cash deposit.

#### Photo Journalism

Canadian International Salons may now offer PJ Division medals to the best entry where a Photo Journalism section is made available. Interested Salon Chairmen may write Alfred C. Schwartz, 38 Avis Drive, New Rochelle, N. Y., USA for details. The arrangement was set up by Wally Wood.

#### Line of Succession

To Irene and Nick Ochotta, Edmonton DR, June 1st, one 8 lb. 10 oz. son, as potential DR replacement material in Nick's home town. Cigars all round.

#### SOUTH OF THE BORDER

#### Cuba

Antonio Cernuda, PSA. Won another important award with his film (Ganó otro importante premio con su película) "Ritmo En Transito," in (en) Johannesburg, South Africa.

#### Mexico

Ursula Toomey, PSA. Retired musician and concert singer, and her sister Gertrude, engrossing and illuminating artist, last July and August visited (Música v cantante concertista retirada, y su hermana, escribiente artistica, en julio y agosto visitaron) Merida, Yucatan and the famous archeological ruins of (y las famosas ruinas arqueológicas de) Chichen Itza, Uxmal, with side trip to pictorial (con desviación a la pictórica) Guatemala. Then to (Después a) Mexico, D. F. where Ye Ed and wife entertained them and showed them (en donde este Editor y Sra. las agasajaron e invitaron al) Club Fotografico De Mexico. Then to (Continuaron por) Ooxaca, and archeological ruins of (y las ruinas archeológicas de) Mitla, Monte Alban, and finally (y finalmente) Cuernavaca, Taxco, Acapulco. Ursula is a B&W and Color exhibitor, member of (es exhibidora en B.y N. y Color y socia del) Springfield Photographic Soc., before whom she showed a 450 slide travelogue of previous visit to (antequienes exhibió 450 transparencias de su anterior visita a) Mexico.

Mr. and Mrs. Mark Russek, PSA, he (él) Ex-President (E), Los Angeles Cinema Club; Ex-Vice-President (E), El Camino Real Color Pictorialists and (y) El Dorado Pictorialists; member of (socio del) Southern Calif. Council of Camera Clubs; descendant of 3 Spanish Governors of (descendiante de 3 Gobernadores Españoles de) California; speaks fluent Spanish; has devoted much of his time to preserving the traditions of the "Days of the Dons"; was leader of the "Thru the Lens Tour, that last August took the central circuit of (que habla perfecto Español; ha ocupado mucho tiempo en la conservación de las tradiciones de la "Epoca de los Caballeros Españoles"; fué Director de la "Excursión a Través del Lente," que en agosto ppdo. viajaron por el circuito central de) Mexico. It included: (Incluyó:) Marguerite Guilmore, Editor: J. L. Zakany V. Carranza 69, Mexico, D.F.

PSA, and (y) Rose L. Sampson of (del) Duluth Camera Club; Jane Ross, member of (socia del) Professional Photographers Assoc. of America and (y) Southwestern Photographers Assoc.; Mr. and Mrs. (Sr. y Sra.) Horace J. Smith of (del) Los Angeles Cinema Club; and (y) Betty Jenkins, PSA. On return to (A su regreso en) Mexico, D. F., they were shown slide exhibits by (vieron exhibiciones de transparencies por) Manual Carrillo, PSA, and Ye Ed (y estes Editor), and the nature film (y la película de naturaleza) "The American Flamingo," by (por) Luis Osorno Barona, with the facilities so kindly loaned by (en las instalaciones graciosamente facilitadas por el) Club Fotografico de Mexi-

Ronald Dexter. President (E), University of Calif. Photo Club, visited CFM and attended its August photo tour and monthly competition (visito el CFM en su salón mensual de agosto y asistió a su Excursión).

#### **Next Month**

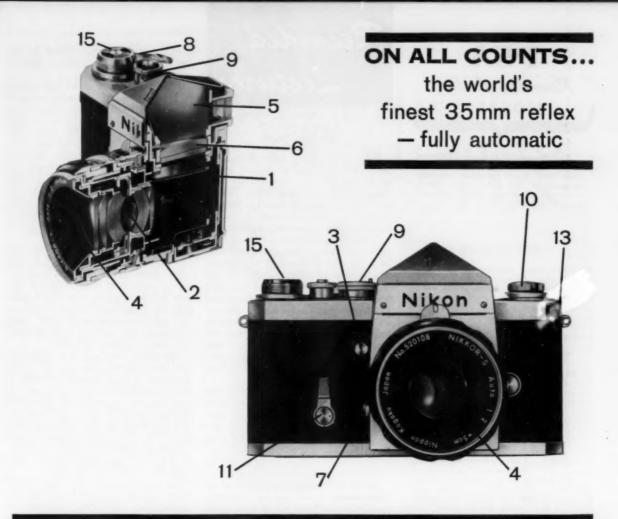
Special post-Convention issue will have the full list of PSA honors, including an Honorary Fellowship, two Honorary Memberships, 58 Fellows and Associates. Also a nearly complete list of all the Special Awards.

We are trying to set up a special arrangement for Convention pictures in the same issue so those who couldn't make it will see just how much they missed!

The latest Star Rating lists will also be in November. Unforeseen delays in the Journal Awards may cause a postponement of this listing until December but we'll try to squeeze it in.

In addition to all this we'll be having our usual assortment of fine feature articles with perhaps a few pleasant surprises for you.

If we didn't see you in Louisville, at least we can bring you a taste of it.



### NIKON AUTOMATIC REFLEX

Smoothness, speed, hushed precision—these are the first delightful impressions you have of the new Nikon Automatic Reflex as you put it through its paces. You look through the finder—you see the whole field. The lens is wide open—the image bright, clear. You focus and frame your subject, and shoot. At this point the camera takes over. Except for the hardly perceptible flutter of the mirror and the almost inaudible click of the shutter, you would hardly know the exposure had taken place. The image is still in your finder—bright and clear and sharp as before—the lens wide open, ready for the next picture.

Here are some of the remarkable features of the Nikon Automatic Reflex:

1. INSTANT-RETURN AUTOMATIC MIRROR flips up as you release the

- shutter, then returns to viewing-focusing position—instantly, automatically.

  2. INSTANT-REOPEN AUTOMATIC DIAPHRAGM closes down to 'taking' aperture as you release the shutter, instantly reopens to full aperture, ready for the next picture without further adjustment.
- 3. INSTANT-ACTION PREVIEW CONTROL permits you to preview depth-offield at 'taking' aperture or to select 'taking' aperture on the basis of desired depth-of-field. Press the button, and the diaphragm closes down, release it, and the diaphragm instantly reopens to full aperture.
- AUTO-NIKKOR LENSES assure unsurpassed optical performance—faithful color rendition and superb resolution. Auto-Nikkor lenses with instantreopen automatic diaphragms are available in 35mm f/2.8, 50mm f/2, 105mm f/2.5 and 135mm f/3.5. When interchanging these lenses on the

Automatic Reflex, no attention need be paid as to whether or not the shutter had been wound or the diaphragm pre-set.

- 5. REMOVABLE EYE-LEVEL PENTA-PRISM VIEWFINDER interchanges with accessory folding hood and magnifier for waist-level focusing and viewing.
- 6. CONVEX, LENTICULAR FOCUSING SCREEN gives maximum and uniform brightness over the entire field. Has built-in prismatic, split-image rangefinder. Interchanges easily with accessory screens, one with clear spot and cross-hair reticule, and the other with fine-ground spot. Finder field coincides precisely with film area—covers 100% of the image recorded on the film.
- 7. MIRROR LOCK secures mirror in 'up' position. Permits use of camera with deeply set, extreme wide angles lenses, such as new 21mm Nikkor 14.
- 8. Single-stroke film transport lever. 9. Non-rotating shutter-speed dial.

  10. High-speed rewind crank. 11. Calibrated dual-purpose self-timer.

  12. Fully compensated flash synch control. 13. Single terminal for flash-bulbs and speedlights. 14. Completely removable back. 15. Automatic '0' reset exposure counter.

ELECTRIC MOTOR DRIVE (not shown) exclusive Nikon accessory permits power driven single exposures...or bursts of 2 or 3 or more, through an entire roll, at the rate of up to 4 exposures per second.

COUPLED EXPOSURE METER (not shown) exclusive Nikon accessory couples to both the diaphragm and the shutter. Responds to either setting. And there are a host of other features and accessories—all of which combine to make this the most advanced reflex '35' of our time.

NIKON AUTOMATIC REFLEX with 50mm Auto-Nikkor f2 Lens, \$329.50

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## PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a taperecorded commentary, average length, 50 min.

#### JUST RELEASED

30. Transparency Overlays, by Dr. Louise Agnew, APSA. Although aimed at the color enthusiasts, the monochrome worker will get many ideas from this lecture. Louise will show you how to create illusion, produce moods, and tell stories by artistically binding additional objects in your color slides, 73 slides in color with a 40 minute tape that will leave you thinking.

29. Big. Blue and Glossy, by Earle W. Brown, FPSA. This is a must for the monochrome entusiast. You are shown many pictures of types that benefit by the use of this technique. The principals of toning, etching, ferrotyping, spotting, and mounting are well covered. 73 slides with a 40 minute tape.

21. The Charm of Minute Creatures, by Alfred Renfro, FPSA. "Nature Nate" shows us outstanding slides in color of the minute (insect) world. Through his pictures you will be shown the almost human traits of his insect subjects. This is a must lecture for all nature lovers.

14. Lighting Glass for Photography, by June Nelson, APSA. This lecture will be of value and interest to both color and monochrome enthusiasts. June demonstrates her lighting arrangements and shows you example of the final print or color slide. A 48 minute tape accompanies the 40 slides of this lecture.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt
Director of Distribution
Woodhull, III.

## Recorded Lectures

Editor: Charles L. Martin Route 3, Box 779 Excelsior, Minn.

Who, as a photographer, has never bemoaned their fate in missing a picture? Perhaps the opportunity was missed while you were in the process of changing lenses or film. I'm sure all of us think back with some feeling of sorrow to these missed opportunities.

Late last Spring, while driving on a main four-lane highway during the rush hour, I heard the screech of many brakes in front of us. We came to a stop; as did all traffic on all four lanes. I stuck my head out the window expecting to see a serious accident in front of us. Instead, we saw Momma Mallard calmly leading her brood across the highway from one pond to another. No, we didn't get that "once-in-a-lifetime picture." Our only reward was the smile on the face of the driver in the car alongside of us.

There is probably a parallel to this story in the memories of each of you. In such instances we are either fortunately prepared to click the shutter; or, we add the picture to our mind's collection of "never-finished prints." These are circumstances for which it is hard to be prepared camera-wise.

However, we are fortunate that all opportunities do not flash by so quickly. Sometimes we have ample time to do the right thing at the right time. Such an opportunity was recently mailed to your camera club. This was a complete up to date catalog of program opportunities available through the Recorded

Lectures Program. Full details on the use and methods of using the lectures were also given.

Here was/is your club's opportunity to have a truly well rounded schedule of planned programs this camera club year. Your RLP Lectures are not like Momma Mallard and her brood. We have been at your service for nine years. You now have the opportunity of choosing from 30 (yes THIRTY) different lectures covering most of the popular phases of photography. Don't miss your opportunity this year, to use our value-proven services. The proof is backed by over 650 satisfied PSA Member Clubs, by the way.

Your reward, as your club's program chairman, following an "R.L.P. Presents" program will be much more than just a smile from your neighbor. For, you will have given your club's members the opportunity to see, study, enjoy, and learn from the thoughts, ideas, principles, and pictures of some of the top photographers in PSAdom.

Remember that as long as your town has postal service you are not beyond the reach of RLP. Your opportunity for good programming is as close as your mailbox. And, is just as easy to take advantage of. That's how RLP Lecturer will travel to your club. A mere following of the instructions mailed to you will bring a top-notch speaker (on tape) with pictures and illustrations as big as your screen to your club room.

In the event that your copy of this RLP Catalog of opportunities has been mislaid you may obtain another very easily. Just drop a letter or postcard to Mrs. Irma Bolt of Woodhull, Illinois. Your catalog of opportunities for better programming will be in your hands by return mail.

### An Open Letter To Irving Lawres

Dear Irv

Please accept my congratulations on the two fine articles you wrote which appeared in the June and July issues of the PSA Journal. They were very well written, logically presented and thought provoking. The people charged with the operation of the various exhibitions should find them of great value.

I firmly agree with the point you made in the second article and have found it borne out in my judging experience. It is the problem of judges trying to fairly score the entries in an exhibition in competition with the other entries when they have no knowledge, or only a slight indication, of what the other entries will be.

Your suggestion to help overcome this difficulty of having the judges preview 25% of the entries before starting to judge is certainly a constructive one and would help greatly to put the scoring on a comparative basis. However, as you point out, it would be time consuming, especially in the larger exhibitions. Due to the tight time schedule usually established for judging, which is necessary for many reasons, each hour used becomes very significant. Therefore, I doubt if the additional time could in many cases be allotted without extending the judging even further into the hours past midnight.

Furthermore, although perhaps a satisfactory sampling, this preview of 25% would not give the judges a complete picture of the entries so I do not think it can be claimed as a completely satisfactory solution to the problem.

In short, it seems to me that a careful analysis of your reasoning, with which I strongly agree, constitutes an indictment of the point scoring system in judging of exhibitions and a convincing argument in favor of the simple oldfashioned IN-OUT-HOLD method of

judging.

With the I-O-H method the judges have an opportunity during the first showing of the slides to look at ALL rather than 25% of the entries before they start making the comparative selection of the ones to be accepted in the exhibition. There is no waste of time in the procedure, and at the same time they are able to eliminate a considerable portion of the entries that fail to measure up to the general standard and do not deserve further consideration. In addition they are able to also select the smaller group of entries that definitely will be included in the exhibition and which set the top standard for the other acceptances.

On the second showing of the "HOLD" group, which will be the other large group from the first showing, the judges can get down to the business at hand of selecting the entries to be accepted in the exhibition. This will be on strictly a competitive basis with the other entries, which is the goal you con-

sider most desirable.

Even on this second showing the I-O-H voting can be maintained to give still a third review and consideration of entries on the "border line." It can also give an opportunity for the judges to make a careful comparative selection to limit the number of acceptances where there is an excess of entries with like subject matter, technique or treatment.

On this latter point, I am sure Irv, that your observations follow mine. One year there are a few "glass" picture entries, some of which are excellent and most of which are good. So, why shouldn't the judges accept most of them? Of course they do. But come two or three years later, there is an avalanche of "glass" picture entries riding on the coattails of the success of these pictures in earlier exhibitions. Some of these are still excellent and quite a number are good.

With this turn of events, which is far from unusual, the judges have a problem. Few judges, or exhibitions for that matter, would want to be classified as "glass happy" under these circumstances, but this term would be most appropriate if they accepted the same percentage of these entries as other subject matter. Therefore, it is evident the competition among these entries must be more competitive if the acceptances are to be held to a reasonable proportion of the exhibition. The I-O-H method solves the problem without difficulty. But how can it be solved with the scoring system of judging, even with a 25%

(Continued on page 55)



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## **PSA Trading Post**

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

SALE—American Optical Executive 500 watt projector with case, 9 slide trays \$40. Mamiya-Six \$42/4x2/4 camera with case, \$40. Like new. Burton Knouf, 3009 Amick Ave., Des Moines 9, Iowa.

SALE—Federal enlarger, model 311 with 3½", f:4.5 lens, and storage case, \$89 value for \$36,50. llx14 adjustable enlarging easel, \$8.50. New f:3.5 enlarging lens, \$8.85. Recomar 9x12cm camera, 135mm f:4.5 Kodak Anastigmat, Compur shutter, 6 cut film holders, 2 3½x4½ film pack adapters with film, all for \$32.50. FR sheet film processing tank, \$3.50. All prepaid. Robert H. Martin, 1206. Camino Cacto, Santa Fe 3, N. M. 2110

TRADE—Voigtlander Prominent, f:1.5 lens, like new, list price \$299. Interested in Zeiss-Ikon Contaflex-Rapid. J. Millman, 132 Lexington St., Westbury, N. Y.

SALE Hasselblad 1000F w/carry all case, 80mm pre-set Tessar lens, 150mm f:3.5 Kilfit, extra 120 roll film back, #40 Extension tube, sports-type viewfinder, all for S300. Robert J. Walsh, P. O. Box 4010, Corpus Christi, Texas. 2t10

SALE—35mm Dignette f:3.5, case, flash, like new \$22.50. 294x294 Weltaflex and case, new \$24.95. Ikoflex IIC, Tessar f:3.5, built-in meter and case, like new \$72.50. Gun mount, Binofoto adapter and 7x50 monocular for 35mm single lens reflex, \$25. Examination and return privilege on all items. Francis A. Kingsbury, Ponca, Nebr. 2t10

SALE—Webcor tape recorder used very sparingly. Cost new \$225. Quick sale \$75. A. L. Binenkorb, P. O. Box 532, Middletown, N. Y. 2110

WANTED—Scale O gauge model railroad locomotives: no kits or basket cases, Will swap venerable Contax I with Sonnar 50mm f:2 lens in clean, working condition. Also have a 75mm f:1.8 lens for Exakta. Harold H. Carstens, 130-Q Howard Dr., Bergenfield, N. J.

WANTED-7½" lens for TDC Duo 500 projector. Alex Potamianos, 126 Capitol Ave., Hartford 14, Conn. 2t10

SALE—Rollei 3.5G Xenotar, case, lens hood, orange filter, W/O meter, almost new \$125, E. G. Anderson, 731 E. Harvard Rd., Burbank, Calif.



A few of the many PSAers at the Chicago International Film Festival in July. Ladies: Ruth Braverman, Lucille Kiester, APSA, Margaret Conneely, APSA, Dolores Lawler and Esther Cooke, APSA, Gents: A. Millard Armstrong, APSA, Timothy Lawler, AACL, Conrad Hodnik, APSA, Marshall Head, Chester Hart, Arthur Papke, APSA, George Cushman, APSA, Herbert Braverman, Fred Conneely and Rolland Werblo. Margaret Conneely clutches the \$12 she just took from Rolland Werblo as she signed him as a PSA member. All of them hold important jobs in PSA or ir "hicago movie circles."

(F.) Ernst Wildi, APSA, here photographed as he presented a program at Washington Council meeting where he showed his Cannes 1957 Grand Prize Winner, has been invited back to this year's Cannes Film Festival as a judge.

Photo by Bill Stokes. PSA.

SALE—Linhof 4x5, practically new, with Multifocus vew finder, 150 and 270 (Arton) Schneider lenses, lenshoods and 3 filters for 150. Also Kodak 23 rollfalm holder, 2 forafmatic holders, fine leather case. Excellent condition, slightly used. Bargain assured. If interested, please write. Thomas H. Uzzell, 818 Monroe St., Stillwater, Okla. 2t10

ENLARGER—Federal model 135 with lens for 35mm. Will sell or swap, \$20 or what have you in 35mm (still) or 16mm (movie) accessories? D. Deane, Box 897, Inglewood 5, Calii. 210

SALE—150mm Heliar f:4.5 lens, Press-Compur X shutter, like new \$50, 35mm Canon f:1.8 lens, like new \$75. E. G. Anderson, 731 E. Harvard Rd.. Burbank, Calif. 1110

SALE-5x7 view camera (Corona) with 4x5 reducing back and case, good condition 365. 4"
Elgeet enlarging lens 310, 6%" Dallmeyer Portrait lens, new 315. Kodak Stereo viewer #1 55 new. W. R. Draeger, Sr., 1031 Russet St., Racine, Wis.

SWAP—3/4x4/4 Super D Graflex with fpa, roll film adapter, flash, #2 close up lens and adapter all in good condition for late model Rolleiflex. Need case, filters, supplementary lenses too. S. W. John, 14 Potter Court, Upper Montclair, N. J. 2110

SALE—Hasselblad 1000F with 80mm 2.8 and 135mm Ektar, extra film magz., 2 ext. tubes, Novofiex close up attachment, sports finder, flash accessory. All items new. Never used. \$540, W. H. Trench, Donnybrook Rd., Montvale, N. J. 2t10



SALE—New Calumet #3096TR sink with control and duckboard. \$400 FOB Colchester. J. Hartley, Colchester, Conn. 2110

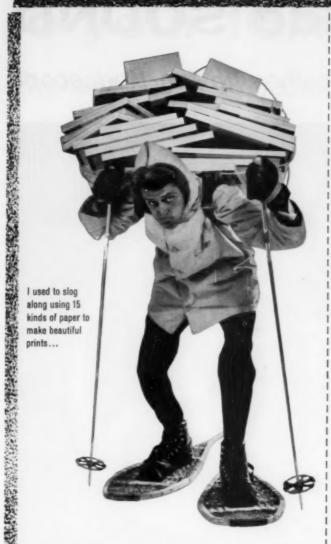
WANTED-Old model Rollei panorama head, G. D. Knight, Box 98, Estevan, Sask., Canada. 2110

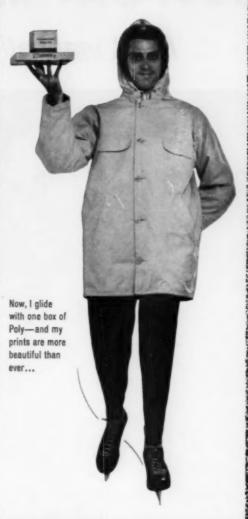
SALE-GE Color Control Meter, with case, and GE Variable Color Filter. Like new. 882 list; first 30 check takes 'em. Henry Miner, Box 862, Old Greenwich, Conn. 210

SALE—Leica M3 body \$160, HIG body \$90, Leica lenses for M3: Summicron rigid 50mm, f:2 \$75, latest 90mm, f:2 \$140, collapsible Elmar 90mm, f:4 \$80, For Visoftes: Hektor 125mm, f:2.5 \$100, Telyt 200mm, f:4.5 \$105. Visoftex I screw type, complete \$60, All items in perfect like-new condition, in feet, with U. S. import certificates. A. A. Mees, 2215 Central Rd., Ft. Lee, N. J. 2110

SALE—Late model Contax IIA, 3 additional lenses, Contameter universal finder, Zeiss exposure meter, filters, sun shade and Polaroid, all in Omnica ajustable case. New condition. Sell lot 50% off list. Details on request. Howard Small, 1015 Chestnut St., Philadelphia 7, Pa. 2110

SALE—Developing tanks and Reels-Nikor, stainless steel. Two tanks, each with capacity for six 120's or eleven 35's. The two sizes can be used simultaneously. Four 35mm reels. Four 120 reels. Double tank system facilitates rapid processing; permits filling of one tank while films are in previous bath in other tank. Some equipment used but once, the rest never used. All pieces are identical with new. Evenings phone NE-1-6843, or write: Ronny Perlman, Broad Rd., Greenwich. Conn.





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## Pageant Sound Projector, Model MK4

Magnetic sound recording on film gives you virtually unlimited freedom in creating sound tracks for 16mm movies.

You can blend words, music, and special effects to set a mood...to tell a story...to heighten the over-all impact of your film. And you do it with a Kodascope Pageant Sound Projector, Magnetic-Optical, Model MK4.

#### A-b-c's of magnetic sound

With a Kodascope Pageant MK4 you can add sound to your old movies as well as the ones you plan to make. Here's how it works:

1. You have a magnetic oxide stripe added to your processed film. (Kodak offers this service, called Kodak Sonotrack Coating, through dealers at 2.8 cents a foot.)

2. You record your commentary, music, and special sound effects onto the stripe as the Pageant MK4 projects your film. Separate volume controls for phono and microphone inputs let you mix voice and music at any level.

3. You project your film again and play back your sound. Did you make a mistake? Just re-record the sound and the correction is automatic. A special locking device prevents erasure during normal projection.

#### Performance is superb

When you project your finished film, the Pageant MK4 does it full justice. A straight-line optical system with a 750-watt lamp provides a brilliant image.

The f/1.6 lens has a built-in field sharpener that keeps details sharp and clear even when you're covering an auditorium-size screen.

The sound your audience hears is clear, undistorted. And the true-rated amplifier provides you with separate volume and tone controls.

Bonus features: the Kodascope Pageant MK4 can also be used for commercially produced *optical* sound films; the amplifier can be used as a publicaddress system.

#### Considering a new 16mm camera?

Many cinematographers have found the Cine-Kodak K-100 Turret Camera the ideal working partner for the Kodascope Pageant MK4.

The K-100 accepts 16mm film per-

forated along one edge, which permits the addition of a full-width magnetic stripe for better sound reproduction.

You'll find the K-100 has all the capability you need to make movies of *pro*fessional quality.

The brushed-chrome lens turret mounts any three of seven Kodak Cine Ektar Lenses—from 15mm to 152mm—with matching viewfinders. Turn the turret, and lens and matching viewfinder click into position.

#### Finest in 16mm lenses

Working with Ektar Lenses is one of the immediate rewards of owning a K-100. Even at its widest aperture an Ektar Lens delivers edge-to-edge sharpness, flatness of field, crisp definition.

Ektar Lenses are made using rareelement glass to achieve a superior lens design. They are Lumenized to transmit natural, color-pure light. And their color transmission is uniform—an important virtue when you're shooting with a variety of lenses.

#### Two viewfinders in one

The matching viewfinder shows the lens field of view with one-to-one magnification and with parallax clearly indicated,

Following action is no strain, since the finder shows a generous area around the lens field. So you get the sharp, bright view of an optical finder *and* the full-view convenience of a sports finder.

#### Full 40-foot run

Crank-wind your K-100 once—and you're ready to shoot 40 feet of action without stopping. (This long film run is particularly important when you're shooting slow-motion sequences.)

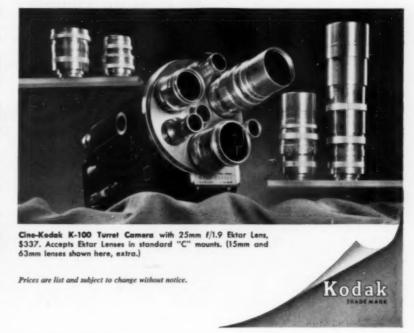
A precise spring-motor dial shows how many *more* feet you can shoot without rewinding.

Just set a dial to shoot at speeds from 16 to 64 frames a second. At any speed the precision mechanism of the K-100 produces rock-steady pictures.

#### Three-way exposure lever

You press down for regular operation. Press full down to lock for continuous operation. Press up for single-frame exposure that permits time-lapse sequences, animated movies, and trick titles. An auxiliary hand crank lets you back-wind for fades, double exposures, and other optical effects.

Your photo dealer will be glad to demonstrate the Kodascope Pageant Sound Projector, Model MK4, and the Cine-Kodak K-100 Turret Camera. Most offer terms that will let you start making 16mm sound movies now.



Rochester 4, N. Y.



Shadow on the ice

## Patterns Have Impact

By E. Ward Hutchinson

The primary duty of an artist or craftsman is to understand his medium and respect it for the qualities which are its own.

To my mind the three outstanding qualities of any good photograph should be interesting design, satisfying texture, and subtle modulations of tone.

Subject interest may be made or marred by the presence or absence of these three qualities. Without them shots of the Taj Mahal, the Grand Canyon, Rita Hayworth, the cutest baby (human, feline or other), the most most perfect subject you may care to imagine may all fall flat. But with them the study of a wool blanket, of a dead fish, a bleak landscape, a plain person and many a subject, which might appear dull to the visually unaware person, may be transformed into fascinating photographs.

One of my greatest pleasures is to forget the every-day troubles of humanity for a while in a search for subjects which combine pattern and texture interest (with sometimes the one, sometimes the other predominating). In such studies I like to reveal the delicacies of tonal values that only photography is able to render. It is not easy to discover suitable subjects because I want them to carry some significance, but they can be found indoors or out and in any kind of weather. When snow covers the countryside is a time of special opportunities. Snow simplifies and unifies landscapes, which are usually cluttered with bristling details and conditions of snow or ice provide plenty of chances for both general scenes and close-ups.

It seems distressing that photographers as a whole have comparatively little understanding of the possible values of pattern and texture as such and care little for what are commonly called "pattern shots." This lack of appreciation shows up in such groups as PSA portfolio circles, where a typical comment may be: "I guess I just don't get this pattern stuff. It lacks interest for me."

Pattern and texture shots have a few ardent admirers, but the majority of photographers are not in the least shocked by prints in which practically all texture has been lost and pattern is unnoticeable—and in which even the tonal values, the very soul of a

photograph, are imperfectly revealed.

Before going further, it may be wise to point out that design and pattern do not mean the same. A design may contain a pattern or even be entirely composed of a pattern, or possibly of a group of patterns. A pattern is a particular kind of element of design, which is effective by reason of the repetition of forms. A photograph may, therefore, show excellent design

without containing a pattern element.

My contention is that pure texture and pattern shots can be made interesting and that their lack of human or story telling interest is not a fact, but rather the lack of imagination and ignorance of those who miss their

significance.

I find a good pattern and texture shot can be at the same time exciting and deeply satisfying—more so than shots of a cute baby or a dark figure at the organ (one sunbeam striking the rapt face), or a nude girl tied in several knots, or two grinning kids ambling up a lane with a string full of fish, or most of the prizewinning, judge-delighting photographs which fill the magazines and exhibitions.

Having known many painters, as well as photographers, over the years, it has long been an intriguing fact to me that painters like photographs which photographers are apt to dismiss and that they reject as tedious photographs which have been hailed in photographic circles. The painters seem much readier to appreciate photographic values—of texture and subtle tonal renderings—and they can explain why they like them.

Photographers seem to prefer subjects which are more obviously appealing by reason of the story told or the sentiment revealed. This is probably due to a lack of appreciation of the importance of subconscious symbolism in art and of the fact that contrasts in textures can arouse strong emotional responses, as patterns can also, when used as a skilfully shown design with the special impact of repetitive emphasis.

I should like to cite an example from my personal experience of this divergence between artists and photographers in what they consider good photography.

Four or five years ago I made a study of a few reeds and water weeds at dusk. It is the simplest kind of subject matter presented in simple terms of tonal values and design, reminiscent of many oriental engravings and paintings. This print, which I still believe to be one of my best, made little impression on a group in one of the PSA Star Exhibitor postal portfolios. One famous pictorialist wrote only: "Build a fire!" Every artist to whom I have shown it has appreciated its mood and its design, and most are re-



**DUSK:** Subtle modulations and texture of water, growing progressively lighter, lead the eye gently up to the vivacious clump of arrowhead weeds—which look almost like a battling group. Weedy lines at the top make a frieze of interesting lines, the strongest at the top right, where they are needed.

minded of Chinese pictures. An instructor of design at a New York university said that it showed perfect understanding of design and was enthusiastic about it. He was amazed when I told him that photographers had condemned it for weak composition and lack of interest. He exclaimed: "They just don't know, that's all!"

I have reached the conclusion that photographers are still too strongly under the influence of certain painters of the past, such as Rembrandt, Vermeer, Constable, Courbet, Raphael, D. G. Rosetti and many others. But the artists of today (and I do not mean only the "avant garde," but definitely include the conservative as well) are sensitive to the qualities in photographs which their own media are incapable of revealing, namely the perfect rendering of textures and subtle tonal variations. As I suggested above, they also are undoubtedly more aware of psycho-analytical theories and of the value of symbolism in pictures.

The value of photography as a pictorial technique



OLD OBJECTS: A study in rectangles and textures. The "hole" in the middle bothers photographers, but not artists. The flowers add to the sentiment.



FOUR BROTHERS: Showing that figures also lend themselves to pattern, texture and design treatment.

is founded on its capacity to render textures and tonal values with great fidelity. Every embellishment of design, pattern, color and so on which the photographer may build on to this foundation should be used without its being spoiled. Not that the predominance of one element over the other may not vary considerably. There may even be occasions when texture may be all but sacrificed to achieve more gentle modulations of the general tonal values (so that moderate diffusion need not be a sin!). But these infinitely subtle tonal values should never be lost. Lose them and you have

lost the photograph itself-and your integrity as a photographer.

To sum up, it seems to me that the simple, carefully designed photograph featuring texture interest or the dramatic repetition of pattern or both together provides the purest form of photographic expression. Furthermore, it is not easy to make, nor is it as obvious and devoid of interest as the unaware and unresponsive viewer thinks. For it may be rich in symbolic values from which those who are sensitive to them (unconsciously as well as consciously) will derive stimulation and satisfaction.

#### 'Tis Better To Have Loved and Lost

He was a photographer-member. She joined but took no pictures. She'd come to the meetings early, take the last seat, last row, and throw her coat over the one next to hers. He'd show up later and take the seat she had reserved. After the meeting they'd leave together. After two years following this pattern he resigned. He had moved to a suburb and, we learned, married another. She still attends each meeting, throwing her coat over the seat next to hers in back of the meeting-room. Nobody attempts to occupy it. Dreams should not be disturbed.

-Alfred C. Schwartz, APSA

My interest in composites came quite by accident. In arranging a new show I projected a picture I could not identify. Two slides had been placed together in the viewer. The effect was startling. I was elated; here was a new technique.

The exhibits at the St. Louis convention and the PSA traveling show proved that this was not a new technique. I recognized many composites among the winning slides. My interest, however, was stimulated by these exhibits.

The pleasure I have had in creating a beautiful picture with this limited control over color transparencies has been most gratifying.

What is a composite? A composite is a montage of two or more slides placed together to produce a desired effect.

The effect which you wish to achieve must be clearly defined before you can hope for results. You may be interested in finding a tonal underlay which will correct a faulty exposure and thus salvage a much needed slide for a sequence.

Your purpose may be to introduce a travel show or dramatize an ending. (The winning sequence on Bangkok chosen at the St. Louis convention used composites in the introduction.)

The creation of a mood picture or a beautiful transparency without regard to the record may be the project.

Whatever the purpose all composites should be mounted securely under glass. It is well to choose a mount which will not become weakened in the search for the perfect combination. (Eastman Kodak Company will make a duplicate of a montage.)

The selection of the slides for the composite may become a slow and tedious process.



Saamann's Vision

Leopold Fisher

## Composites Are Fun

By Grace Custer

It soon becomes evident that all slides do not work well together.

A transparency with too blue a sky will, when combined with another, become opaque. It is not advantageous to use two slides with defined horizons together. Two poor slides will not make a good one. Transparencies with distinct differences in tonal value do not often produce a pleasing result.

Many slides when placed in a montage do become most effective.

Words or a map superimposed upon a typical local scene may give you the perfect slide to start your show.

For the mood picture or the dramatic slide a strong center of interest is needed which must be used with one of an unusual light quality in order to create the illusion desired.

A seascape may be enhanced when combined with a rose-tinted sky. My blue lagoon used with a pathway over the ocean is almost ethereal in beauty.

Composites do not need to be moody or dramatic nor does the light value have to be changed.

The addition of flowers will often improve the composition and add to the pictorial quality of the slide without changing the light range.

Composites can have universal appeal when handled correctly. All require a great deal of patience and a critical eye if results are to be rewarding.

This search for a beautiful color transparency has proved once again to me that photography is fun.

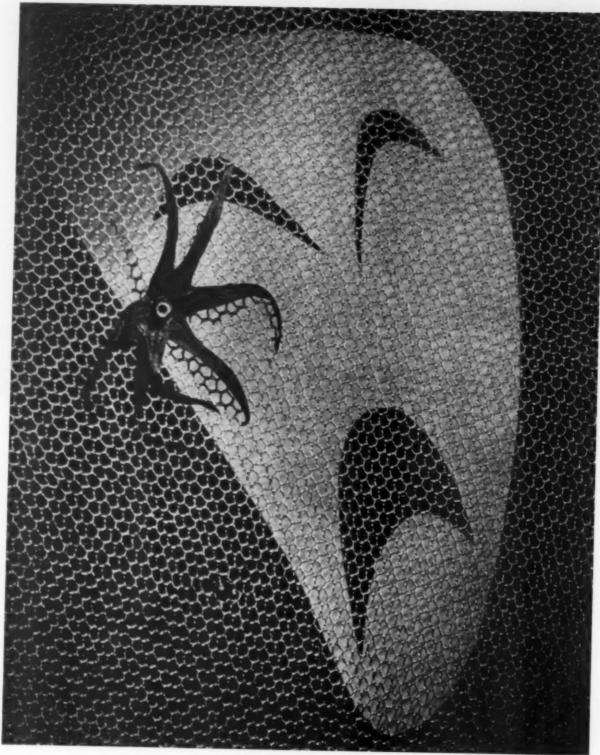


Photo by Rolland W. Lee

## Pictorial Subject Matter

#### By Charles F. Dieter

When your photographic efforts are evaluated in club competitions do you at times find yourself at variance with statements as to what constitutes subject interest? Assuredly all of us have found that what is interesting to us evokes from the judge such comments as "Not pictorial" or "No subject interest." Now this should put us on the alert an call for a cold, hard look at our picture as though we were seeing it for the first time, just as the judge is. If meanwhile the judge seems to falling hard for some examples of cats, babies and glassware it may occur to us that it is about time that we started channeling our photographic efforts over into cats, babies and glassware. Before taking this step let's take a good look at what this problem really is.

The primary reaction of any person viewing your picture for the first time is probably an effort to identify and comprehend what the picture represents. If it shows something clearly and realistically and is entertaining, informative or beautiful you get a response out of this recognition and to a degree you have captured his attention and perhaps his interest.

But we can do more to the viewer than that if we treat the subject we have selected as only a point of departure for what we are going to say in the finished picture. We have to learn how to manipulate subject matter so as to make a clear and strong statement, to enhance appeal and significance, and to give it more universal interest and meaning.

How can this be done? Well, the best way is to learn all you can about composition without getting dogmatic or rulebound and then compose the subject thoughtfully and to the best advantage, bringing out forcefully just why the subject is interesting to you. Taking the subject as a starting point go on from there investing it with all the know-how you can muster up about arrangement within the frame, disposition of lines, masses, values, and how best to have the light fall on it . . . even a little departure from reality if something is to be gained thereby. There is no use going into the whole subject of composition, there is too much to it. But it usually pays to keep things simple, trying to have a center of interest which you make dominate by suitable means, and eliminate superfluous, irrelevant material which only distracts from the significant features.

Then use good technique to give what you have previsualized the best possible expression in the picture's final form. In this effort you will have gone all out to make pictorial the things which really interest you. Even then the judge who rates high only pretty girls, cunning babies, cute animals or sharp glassware may pass you by, but it will be very much harder for him to do so. And wise judges will be on your side. Of course, if we select offbeat subject matter which tends to repel rather than to please and attract we may have two strikes against us.

But the fact is that when we look for fresh material and try to present it in pictorial form we are going to get more fun out of our work and we will enhance the position of pictorial photography as an art. By working enthusiastically to give expression to what interests us we will be able to put something into our work which will not be there when we are just turning out a nearcopy of what we saw win an award on some other occasion. All picture making in our league should be creative, that is to say, should have some spark of originality about it. And it should reflect to some degree the personality of the maker and his point of view as an individual. When it comes to evaluating such an effort it should, to some extent at least, be judged in its entirety as a whole and with an effort to comprehend the intentions of the maker.

Nicolas Haz in his book "Image Management—Composition for Photographers" says that our leaders and spokesmen recognize the following classes of subject matter as pictorially suitable and acceptable:

Youth (with special emphasis on babies): pet animals; lyric and romantic landscapes and seascapes; story-telling pictures of pleasant and humorous happenings; pretty flowers; good fruit (often apples and grapes); trees; bric-a-brac, with a weakness for plates on edge; toys; good looking human beings, celebrities, stars, dancers, musicians; also homey, holy or just interesting interiors and exteriors of buildings; street scenes of city or country, especially from abroad; likenesses of well-washed, benevolent, happy old folk, and exotic characters (often self-impersonated) a few semi-abstract photograms; rhythm and texture pictures.

Viewed against our beautiful wide world of infinite variety this list seems a little restrictive. His book was written at least fifteen years ago, and it states with fair accuracy the subject matter treated in today's camera clubs and salons. In this statement there is perhaps a hint of the sardonic; from what we know of Haz' own work his subjects were not confined to this list. He was evidently stating a fact of life rather than an eternal truth

Time magazine, covering the Industrial Design

Show at Manhattan's Museum of Modern Art has this to say about what constitutes good design, evidently quoting the famous designer, Charles Eames:

"It might be defined as design that one likes with good reasons, but those reasons are subjective and infinitely various. A chair should be judged by the seat of one's pants, a jewel by the light in a lady's eyes, a typewriter by the hovering fingers. In all likelihood future designs will be no better than the art of the past. Nobody has surpassed Chippendale, or Cellini either. Yet they will be different."

Architecture presents an interesting analogy. When some sixty years ago a few architects came up with the argument that to look impressive all important buildings should not necessarily be designed to look like temples of ancient Greece, they breathed new life into our architecture. Look what the architectural fraternity have come up with since by simply adopting a new point of view! Surely we would never want to go

back to the past either in the interior or exterior of our buildings.

In certain quarters there has at times existed the tendency to question pictorial photography as an authentic art. We have all heard the crack: "Photography is not an art but a craft." There is nothing inherent in our medium to justify this view. The choice is ours; we photographers may choose our role either of artist or craftsman. And there is nothing wrong with the fine craftsman; his work is worthy and his position is solid. That is the kind of work, perhaps, which lends itself most readily to the point grading system. Nevertheless, he is at his best when he has developed a streak of the pioneer, the speculator, the nonconformist, for that is what make for growth and vitality. There must always be a place in the sun for the man with ideas which have some glint of originality about them. And never was a tool invented more nicely adapted than is the camera to reflecting life, ideas and values as our own mind sees them in a perpetually changing world around us, a world of infinite variety.

Do not just be a member but live it . . .

### YOU Are Needed

By A. H. Hilton, APSA

In our Society we have many respected officers who have been elected or appointed to whom we look for guidance through their terms of office. But the true rank of PSAer is not theirs only. The garments of honor and authority are theirs, it's true . . . but they are over-shadowed by the combined efforts of other members, the men and women who are the servants: the district representatives, the bulletin editors, the man who handles the club slide contests and the many other PSA services for all divisions numbering well over 100 as listed on the back inside page of the Journal, and many, many more who spend days and days of every month to help you. These are men and women whose services are constant and perpetual, not measured by the calendar of an administration.

You and I know who these people are and what they accomplish. They are a living symbol of their faith, the working model of their creed we all would live by.

The real PSAer serves because he believes in his fellow man. He works because there is pleasure in doing for others. He gives of himself because he has so much to give. He is humble, unselfish and devoted. Our Society lives and has vigor and serves all members because of him. The highest rank in PSA is not bestowed on any man at a convention. It is earned long before that. In truth, he bestows it upon himself and wears it quietly in the satisfaction of serving.

One of the first duties of a member, new or old, is to serve the Society by helping others in their photographic problems. But first we must have the DESIRE. By helping we discover how much we are needed.

Rememb r you pay the same dues as the top men; and your membership carries the very same responsibility as theirs do. If you really want to help, write to headquarters and express your desires, and it will eventually come to you.

One of the most important jobs in the Society needs no assignment—the one of getting new members. You are needed. But the getting of a new member shouldn't stop there. It is our duty to foster that new member for at least one year. See that he or she learns of all the services that PSA offers. If they once partake of these services they will realize the importance of the Society and will be an everlasting member.

I believe it was Ralph Waldo Emerson, when visiting a college to address the students, said, "Young people, you are needed. Make yourself necessary to the world and mankind will give you your needs." What a potent lesson! "You are needed," "Make yourself necessary" and this applies to our Society today—you are especially needed.

Everyone likes to feel he is needed. In fact human nature responds amazingly to that feeling. On asking one PSAer if he was quitting a hard job he was doing for the Society, he answered: "I just can't think of quitting, because this job really needs me."

Our Society would be much better if more members looked upon their membership in the same light. This member added an important dimension to his job. He was looking at it from a perspective that gave additional meaning. He felt that he was needed, and he was giving himself to others.



## Field Trip Right Around Home

By Adeline Haaga

Through some well placed publicity, our club attracted almost a dozen new members, early in the fall season. Most of these newcomers were beginners, eager to learn.

The Blue Island Movie & Slide Club had a good outing program. The first outing of the year was spent shooting inside the Clark Oil Refinery. However, as usually happens on a club outing, each member went his individual way, paying little attention to the struggling beginner.

A club outing was scheduled for early October. What should it be? A trip to the zoo, fall color at the Arboretum, wildflower shooting at our nature enthusiasts' favorite spot, or was there something new for us to do?

After much consideration, an outing was planned with the beginner photographer in mind. Club announcements encouraged them to come, prepared to take pictures. The spot chosen for the outing was a familiar one, being just outside the Park Fieldhouse where our meetings are held. Lunches were brought, and outing chairman, Stanley Jebens, provided the coffee. After lunch folding tables were set up for picture taking. The many mysterious cartons were unloaded. They contained a wealth of material: Various colored backgrounds from sky blue to black velvet;

mirrors for outdoor "spotlights"; aluminum foil reflectors; hammered glass for special effects. The boxes held subject matter too; flowers, colorful baskets, a plastic fawn, vases, and an assortment of figurines for still-life pictures. Milkweed pods, grasses and other plants were provided for those who wanted to try some nature pictures.

Our two new schoolteacher members, Helen Kalchbrenner and Helen Ann Hagedorn had spent the summer in Hawaii. They came in costume for those interested in taking portraits.

Since our club is a movie and slide club, a short movie script was provided for the movie-members, with 6 year old Gary Peterson playing the lead role. Titles for the movie were lettered on large cardboard, for the members to film.

The new members quickly entered into the activities. They asked questions, and got good answers from the "old hands." Members helped them set up still life arrangements. Some held backgrounds, or reflectors for the newcomers. Several set up their cameras, giving the new members a "preview" of their picture.

There was ample proof of the effectiveness of the outing, when Awards and H. M.'s were handed out the following contest nights, for pictures taken at the outing.



**OLD PUFFERBELLY:** Short lines offer a wealth of opportunity as this old Consolidation type locomotive demonstrates. Engineer obligingly gave out with plenty of black smoke and white steam. Late afternoon light shows up driver detail clearly although more light should be on boiler front.

## **Shooting The Iron Horses**

#### By Hal Carstens

It hardly seems possible that the steam locomotive has all but passed out of existence on the American transportation scene. Call it progress, but the photographer is the loser. It's getting almost impossible to capture on film the thrills and beauty of these powerful, breathing giants. Gone are the days of steam: belching plumes of white and black against cloud covered skies. Most fans today have to travel many miles to find steam locomotives in action.

Railroad photography is not a rare thing. There are perhaps as many active railroad cameramen as there are PSA members. Many of these enthusiasts never advance far beyond the snapshot stage even though their equipment would cause eye-raising at

any camera club outing.

We railfans don't mind the barbs hurled occasionally by some of the judges. Much railroad photography is definitely record photography. If railroad photography is to have any lasting value it has to be largely record photography. Matthew Brady's superbrailroad photographs are largely record shots. And they'll last far longer than much of the material now being passed around the salons.

Nevertheless, technical improvements in photographic equipment have spelled big changes in the railroad photograph field. The time-honored three quarter locomotive view with side rods in the down position (and snapped with a post card size camera) has given way to dynamic action and graceful pictorial

photography.

The railfan has not stereotyped idea of what a train picture must be. To say that a locomotive picture must possess fire and brimstone and reek of power is as ridiculous as requiring every still life to contain a handful of green grapes. Some of the finest railroad photos we've seen have shown trains as tiny as ants snaking their graceful way along silvery rails through a pine-studded forest, or perhaps finding their precarious way along the edge of a sheer-drop cliff.

There is no denying that steam locomotives do look impressive under a thick pall of black smoke or white steam. Frequently it is possible to induce the engineer to make some smoke for you at some spot away from the city location, arranged in advance. Engineers will often cut the smoke when they see a photographer near the tracks because such pictures have been used as evidence in smoke abatement suits.

Probably the biggest thrill comes in following a



SMOKE ON THE RUTLAND: This one was cropped plenty and does show power, smoke, massiveness, speed; all railroad characteristics which the judges usually want. Yet railroad and train photos can effectively depict mood, delicacy, the ultra modern.



COAL DRAG EAST: A long coal drag clanking along slowly with delicate clouds and an interesting smoke effect wafting off to the left, make this an interesting study of transportation as it was only a few years back. Telephone pole adds to composition.

slow-moving freight or mixed train by car. In this manner, the train can be snapped from dozens of angles and light conditions as it does its work along the line. Bridges, tunnels, curves: these and other spots are prime scenes in which to frame our picture.

There are many ways to catch the mood of the railroad. We've mentioned power and smoke. Also very effective is antiquity. Many railroad structures possess the charm and elegantness of the Victorian era. And now is a good time to shoot these subjects since they are disappearing fast due to age and the high cost of taxes and maintenance.

Railroads are also as modern as tomorrow. High speed single track lines today carry more tonnage than did two and three track railroads of forty years ago. Sleek diesels and modern signals make for simple and highly effective modern railroad portraiture.

Hal Carstens is Editor of Railroad Model Craftsmen which has nothing to do with your Christmas tree pike, but does have to do with models, scale models that is, and with real railroads which modelers model. He is a member of the Teaneck CC and an avid advocate of more rail pictures in salons, when judges learn the real difference between pictures of models and trains.

We'll never forget a few years back a railfan trip to Atlantic City in which rain, dark skies, and a train breakdown made us just about give up the idea of photography altogether, especially with the Exakta loaded with Kodachrome. Luckily we'd brought along a lightweight tripod and it proved its worth. After a superb seafood dinner at Hackney's (railfans always find the good places to eat on any trip) we returned to the train, the light failing rapidly. Two of the three slides we took have been consistent salon acceptance winners. Just remember that railroads at dusk and at night develop fabulous mood: shimmering steel rails, multi colored signal lights, switch stands, and illuminated stations and cars. Catch these with mist or snow or rain and your slides and prints will almost capture the sounds of railroading as well.

Railroads are also more than just iron and steel. Railroadmen are as colorful as any characters you'll find anywhere. Blue denims are still a stock in trade although many engineers today wear more conventional behavior in the state of the

tional clothing including fedoras.

Local passenger trains also make good subjects, especially since they have been discontinued in many areas. Capture the mood of the morning commuter; his cigar, his paper, his oblivion to all else around him. Ride the train and shoot available light. Catch the ferries that take him into New York while they still run.

It goes without saying that railroad photography by its very nature requires some safety precautions. Never step on rails, but over them. Never stand on main line tracks when taking pictures. We'll never forget the streamliner shot taken by a railfan some years back taken head on. The train seemed far away in the viewfinder. The photographer never lived to see the developed picture. Don't climb cars or signals without permission and keep out of railroad yards without permission. Most railroad men today are cooperative about telling when trains will be due but freights aren't always predictable.

The railroad fan magazines usually contain listings of railroad excursions coming up which often stop at

engine terminals and yards for pictures.

P. S. The true record shot, of value to the model builder and railroad historian, is taken of both sides, front and back (*four* shots) from dead center positions so accurate measurements may be scaled off! And besides, what is so damnable about a *good* record shot?



**D&H SMOKER:** Smoke abatement laws make shots like this a horror to railroad management and a joy to railfans. Judge threw this shot out because it looked like a toy train, he said. Most railfans rate this high since it shows whole train, plenty of smoke, and is on gentle curve.

# PSA Headquarters Needs Your Help

By Irving A. J. Lawres

Chairman, Headquarters Improvement Fund Committee



Alfred A. DeLardi, FPSA

It was a beautiful morning in Rittenhouse Square as I walked along famed Walnut Street. The old homes, many converted into smart shops, had a certain dignity that was characteristically Philadelphia. I was looking for Number 2005. Finally, I was there!

"What!" I nearly shouted! "This is PSA Headquarters? Now

really. . . .

Had there been a heavy fog; had a faint street lamp flickered eerily at the corner; had I heard the cloppety clop of a horse drawn hansom on Walnut Street's loose red bricks, I would have said, "Here is a house ripe for haunting!" But the headquarters of the great Photographic Society of America? This is the home of photographers who complain of tilting horizons and a speck in the left-hand corner?

When Mel Phegley and Bob Goldman asked me to head a committee to raise funds for headquarters improvement, I naturally had some reservations. A trip to Philadelphia was necessary for a quick look-see, One

glance from the sidewalk told the story.

PSA headquarters is not only obsolete but it is in a sad state of disrepair. A cornerstone drive some years ago enabled the Society to buy the building, but it did not provide sufficient funds to convert the 75 year old home, built for a son of John Wanamaker, into a modern, functional instrument of PSA activity. In the years that have since elapsed

further aging has occurred.

Any modernization must include the removal of building code violations, the protruding front steps and overhanging bay window. Walls are sagging. New ceilings; a reception room for the public; a new layout of offices are needed. In short, a major job of rehabilitation and modernization is necessary to correct violations, prevent further deterioration, provide more working space for expanded activities, to increase the flow and efficiency of work, afford decent facilities for the staff, and create quarters that have the appearance and dignity characteristic of PSA.

And what really goes on at Headquarters? First of all, it houses a staff of twelve, headed by our able Executive Secretary, Randolph Wright, Jr., APSA. And the office in which we compel him to work—well you wouldn't like it! Naturally, the rest of the staff are no more comfortably accommodated. Today, enlightened management realizes that the efficiency of office staffs and satisfactory working conditions go hand in hand. PSA must provide modern accommodations for its loyal workers. The present deplorable conditions must be corrected.

At Headquarters, the great bulk of the Society's business is conducted, the records kept, the services to the several divisions performed. Did you know, for example, that the division bulletins are printed and mailed at Headquarters at a great saving in cost as compared with having this work done outside? Here a staff is working day in and day out to increase the usefulness of the Society, to make photography more rewarding for you and for me.

Charles Heller, Hon. PSA, FPSA, the Society's Treasurer, and Ar-

nold V. Stubenrauch, APSA, and his Headquarters Committee, have made a careful study of what is needed to put the building in workable and respectable shape. Preliminary estimates of cost have been received. These are being trimmed down and it is felt that for \$55,000 a job can be done that will be adequate for years to come. It has, therefore, been decided to initiate a campaign for that amount at the Louisville convention.

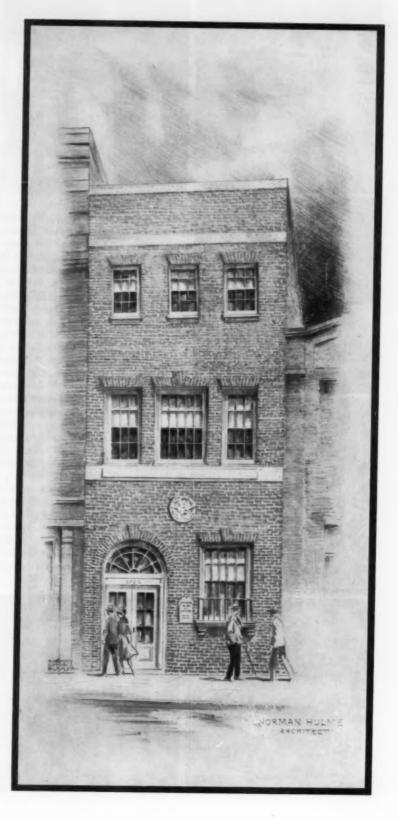
Does it sound like a lot? Not for a Society with 9,000 members and 1,000 affiliated camera clubs.

Individual quotas? How do we propose to do it? We are hoping for a few large gifts, of course, \$1,000-\$500. Quite a few members can give \$100 or more. But the great bulk must come in smaller amounts from many PSAers. Hence, we are asking each member of the Society to set a minimum for himself or herself of \$20-if at all possible. Some can't, to be sure; we understand that. But most can give \$10-the equivalent of a couple of rolls of color film. And your contributions are tax deductible, so your net expenditure is reduced at the rate of your highest tax bracket.

Camera Clubs? How often do we hear it said that camera clubs have no money? But are there many clubs which can not raise \$10 for this purpose? Could not many of the larger clubs make it \$50—or even \$100? Many a club by means of a special collection could make its self-imposed quota in a few minutes. Others may wish to have the club PSA representative contact each member.

Many camera club members do not belong to PSA but they may indirectly derive many benefits from

(Continued on page 53)











Back in 1944, a group of ardent hobbyists here in Streator, Illinois (Pop. 18,000) met together and decided that they would like to do something to share their personal hobbies with the people of this area and also to encourage others to become interested in, and partake of, their particular avocation. Many of the various clubs, such as the camera club, woodworking guild, and art league had had exhibits of their work in local store windows and in the reading rooms of the library, and a method of grouping these displays was put up for consideration.



Thus was born the Streator Hobby Council, comprising 24 members of many different hobby interests which has become the largest civic venture of its kind anywhere in the country. The fact that the show draws over 12,000 people during its 3-day stand and its unique makeup and handling, is the reason for this article and also the hope that other groups in small or large communities might find food for thought and action. It has been my pleasure to be a member of the Streator Hobby Council since its inception and to work with this group, so it is with a personal insight into the workings of this group that I will try to pass on to you the facts.



My interest, as well as yours, is photography, so let's look at this show from that standpoint. My club here in Streator numbers approximately 25 members. Also exhibiting in the show are the members of the





## **Operation Hobby Show**

## By Floyd G. Piper

clubs of two neighboring communities, namely the Ottawa Camera Club and the Chief City Camera Club of Pontiac; both of which have memberships about equal to ours. Where could we as a single club have an exhibit of our work which would be seen by 12,000 people? In fact, how many International Salons

can boast of attendance like that?

What makes this show different? Many methods of operation have been tried and many discarded during the years, but several basic ideas have been maintained from the first. At the start it was decided to make the show non-commercial and non-competitive. This means that there are absolutely no dealer's displays or even selling of hobby work allowed by the exhibitors. This is strictly an amateur endeavor, and will always remain so. And it also means that no prizes are given to the exhibitors. We do not try to judge one hobby against another, with resulting hard feelings on the part of the losers. We do give each and every exhibitor a certificate of participation signed by the officers of the council and this year will give each one also a decal with the official seal of the council to display on their window or car. This has worked out very well. It is hard, if not impossible for an individual exhibitor to compete with an organized group or club, and in this way they don't have to. They just enter the best work they have, regardless. The entry has become so large, that now we have to limit space to each exhibitor and so they naturally have to pick and choose their very best work.

Secondly, no entry fee is charged to the exhibitors, nor is admission charged the public to see the show. As the expenses of a show of this kind run from \$400 to \$500 each year to put on, you may well wonder

just how it is financed.

The Streator Hobby Council operates as a non-profit organization and no member of the council ever receives any payment as we do the work solely as a labor of love. We must meet expenses and this is done in two ways: First of all, we place large jars at the doorways with signs attached asking for any kind of free-will donation from the many spectators. In this way, those that can afford to pay, do so, but it doesn't prevent a child or those without funds from seeing and enjoying the show. Secondly, letters are sent to local merchants asking for any contributions they may care to make. Since the 12,000 or more who see the show come from as many as 50 different cities and towns all around Illinois, the response for this appeal is good.

When the show first started, all display material had to be borrowed from local lodges and churches, such as tables, display racks, etc. Today, the council owns and has made all of its own equipment. This includes tables, display racks, guard stands, lighting equipment and props of all kinds. It is all hauled to and from the armory each year by council members who do all the work of setting up the show, and is stored between shows in an old ice house on the farm of one of the council members.

Good advertising is received from local and nearby newspapers and also on three radio stations. A midwest television station has also on two occasions run films taken at the show on their news program. The coverage of this station is approximately two full

states.

Each year the Hobby Council selects a different hobby to be the theme of the show, around which the design of the show is planned and a huge centerpiece placed in the center of the show floor depicting this particular hobby. The year that Photography was chosen for the theme, a large camera 4' x 6' x 4' high was constructed by one of our club members and used as part of the centerpiece. Our club has prospered in many ways by our participation in the hobby show. It gives our members an incentive to make pictures. With such a large audience to view their work, it seldom takes persuasion to get them to submit prints. Secondly, this is a wonderful way for us to recruit new members. We always have at least one or two of our members stationed at our exhibit to talk to people and explain the exhibit. We have thus found many who we didn't know had any interest in photography whatever and who are now good club members.

To top off this three-ring circus of hobbyism for the entertainment of the crowds, each night of the show, one or more local bands play a concert on the stage. We have had two or three grade school bands, the high school band plays annually, as well as the local American Legion band. This type of stage entertainment is preferred over acts or other performances which create a bottleneck when crowds gather around to watch. With music, band or organ, they may still circulate among the exhibits while enjoying the show.

So there you have it folks. An unusual event of which we here in the midwest are justly proud and hope that perhaps this will help others in finding ways to promote our hobby and our communities.



The expression on the little boy's face spoke to me more eloquently of America's real strength than had all the fabulous military equipment I had been photographing that May afternoon. I knew I had a chance for a fine picture but I was concentrating on getting it without distracting the boy, not realizing that it would strike a responsive chord whose echoes are still sounding after five years.

The flag was being lowered at the close of the 1954 Armed Forces Day Program, at Bolling Air Force Base in Washington, D.C. The boy, standing hand over heart next to his Navy Commander father, was seven-year-old George T. ("Speedy") Lillich, Jr.

There were two unexposed frames in my camera. I got the picture on the very last exposure, as the ceremony came to an end and the crowd began to scatter. Perhaps luck had something to do, too, with my going up to the Commander and his son to ask who they were and for permission to use the picture "if it comes out." That was the first time I'd ever done this. And it was a break that, having had a father who was an avid pictorialist, Commander Lillich readily agreed.

Titled "The Star Spangled Banner," the photograph was first published in the Washington Sunday Star Pictorial Magazine on July 4, 1954. It was the weekly \$10 winner in the Star's Newspaper Snapshot Contest. This was the first time I'd ever won a prize in a contest. At the close of the summer it was published again in the Star's Pictorial Magazine, as one of the four local grand prize winners, and was awarded another \$25. In the national judging "The Star Spangled Banner" was picked as the national grand prize winner in the Activities Class. This was the first top national award made to a Washington entree. The depth of character reflected by the "sincerity and feeling depicted in the boy's face" was mentioned in his statement to the press by the famed news photographer Joe Costa a judge. The award was \$1,000.

Winning the top prize was front page news in the Evening Star. "The Star Spangled Banner" was also published by the New York Herald Tribune, the Chicago Daily News, the Detroit Free Press, the Birmingham News, and others of the 96 metropolitan dailies participating in the Snapshot Contest, and once again in the Star Pictorial Magazine. It was in such magazines as the PSA Journal, Modern Photography, Fawcett's annual, Prize Winning Pictures, and Eastman Kodak's employee publication, Kodakery.

Two years later a new use gave it even wider publication than before. As a U. S. Treasury advertisement, "The Star Spangled Banner" was distributed with a message to newspapers, "What is patriotism? The striking photograph in this Savings Bonds ad tells more eloquently than words could the true meaning of Flag Day. We would appreciate your cooperation in allowing it to speak frequently to the many patriotic citizens in your town."

In a dramatic response, more than 370 dailies and 1,100 weeklies published the ad in space contributed by the newspapers or their advertisers.

One of the editors nominated the photograph for a Freedoms Foundation Award. It was judged the outstanding patriotic photograph in the nation for the year and given their top award in the annual ceremony at Valley Forge on Washington's Birthday, 1957. This brought additional publication in the Evening Star and other newspapers.

"The Star Spangled Banner" was again in print as part of the local news story when the International Photo Exhibition opened in Washington in spring of 1957. It has been on television several times on Sunday programs; and at the Smithsonian Institution in a one-man show of my photographs. The local camera clubs, several civic groups, the Arts Club of Washington and the PSA Chapter here have seen the picture during my talks on prize-winning photography.

Still more publication is ahead! Eastman Kodak is including the photograph with an article on how to take pictures of the flag which they are supplying to trade and labor journals and similar publications. With the new text and the cropping out of all but the figures of Commander Lillich and "Speedy," "The Star Spangled Banner" is again featured in a U. S. Treasury Savings Bond ad, for July, 1959, distributed to all daily newspapers. Already pages showing its use are flowing in. The decision to use the photograph and theme again was prompted by James F. Stiles, Jr., National Director of the U. S. Savings Bonds Division and Assistant to the Secretary of the Treasury. He said, "The picture captures with great sincerity a moment of private expression of love of our country and faith in her future-which has its parallel in every purchase of U. S. Savings Bonds."

The picture brought me \$1,035 instead of perhaps the \$10 for which I had hoped when I sent it to the Star. But the greatest rewards from it cannot be measured in money. It has increased my interest in photography, it has brought me a host of new friends, and above all, the response to it has shown how deep and strong runs the love of our country and our flag in these troubled times.

## Millions Have Seen This Picture



By Martin H. Miller, APSA



Sub-Artic Twighlight shows the chapel at Eilesen AFB in Alaska at a time when the sun is low in Alaskan skies.



Alaska , . . the last frontier pictures the Alaskan wilderness as most of us sun-dwellers picture it.



Conquering Mighty Alaska is one of Pfc. Yee's prize winning shots. It shows a patrol bucking the snow-covered hills.

## The Grand Slam of Private Yee

The Army knows him as Pfc Mee Gon Yee, but in the PSA Membership Directory you'll find him listed as Richard Yee of Haverhill, Mass. where his parents live. Eight years ago you would have found him in Canton, China, a high school boy, returned to his parent's home to study.

Having lived in the U. S., when the Commies moved in and took over the schools he couldn't believe the patter that only China and Russia could do right and everything the U. S. did was wrong. So the 15-year old thought up an excuse to go to Hong Kong, promising to return. Apparently he lost his way because instead of Canton, he found himself in Haverhill.

In May, 1958 he found himself in an Army uniform, through basic, then infantry school, and in October to the Yukon Command. His camera went along. His long experience in photography earned him a job as camera artist for the Battle Group Information Office.

Now the Army is an active participant in the Inter-Service Photo Competition and has a rundown contest in local areas, then in regional commands, then the All-Army. The winners of this go into the All-Services Competition which is judged in Washington. Now read what Dick Yee did.

29 Feb. 1959: Yukon Command, three winners.

27 Mar. 1959: Army Alaska, two winners.

4 May 1959: All-Army, two winners.

3 June 1959: Inter-Service: Third Place in the Scenics category, Fifth Place in Military Life category.

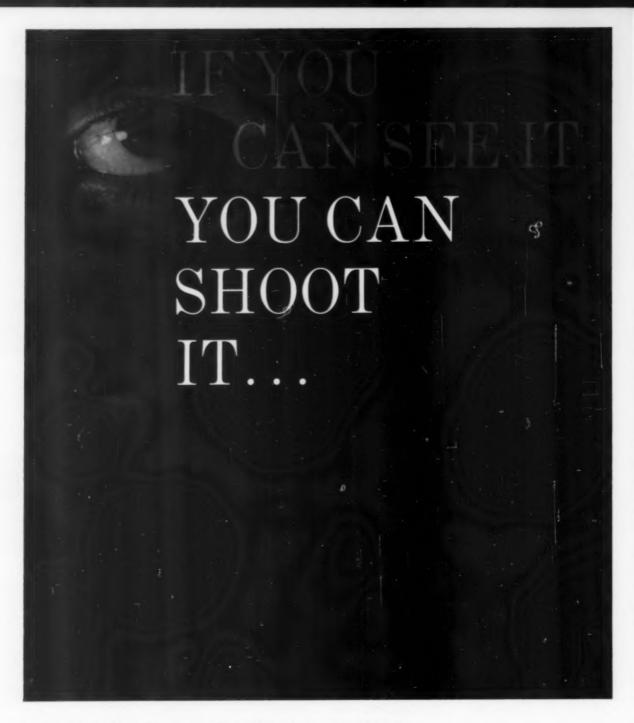
The two prize winners, Sub-Arctic Twilight and Conquering Mighty Alaska, are on this page with several other of his pictures.

He has the pictorialist's eye, as witness the cover shot of this issue. He is also skilled as a photo-journalist as his story-telling pictures of military life and the scenics showing that Alaska is rugged clearly indicate. Pfc. Mee Gon Yee, of the Army is also Richard Yee of PSA's Pictorial Division. This month's cover picture "Alaskan Symphony" is also from Dick's camera.





Water Symphony shows excellent handling of snow tones and water detail.



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## CINE SECTION

## **PSA-MPD** Course in Motion Pictures

Lesson Three-Taking Scenes

By George W. Cushman, APSA

Illustrations by the Author

In our second lesson last month we discussed the workings and operation of the motion picture camera, how to focus, set the lens for the correct exposure, centering, framing, and so on. This month we shall go a bit further and learn how to use the camera in taking actual scenes.

With every new camera comes a short instruction booklet which lists several hints for good picture taking. Most camera owners are in such a hurry to try out their new acquisition they seldom read the instruction booklet, and this is a grave error, for by all means these suggestions should be carefully studied.

A. One instruction that is in all the rule books is to hold the camera steady. The user should stand with his two feet slightly apart, take a deep breath, and pretend he is a solid stone statue as he presses the button. In this way the camera will be held quite steady, and a picture free of jumps and jerkiness can be expected on the screen.

The photographer who wants to do really good movie work will soon purchase a tripod. In fact, next to a good exposure meter, a tripod is to be recommended as one of his most urgent needs after obtaining the camera.

Tripods are generally of two types—studio type tripods and outdoor tripods. The big difference is that studio type tripods will not set level unless the floor or ground beneath is level, whereas the outdoor tripod can be adjusted to any terrain, level or not. If only one can be afforded, the outdoor type should be purchased because it can be used anywhere, indoors or out, whereas the studio type is useful only on a level floor or ground as previously mentioned.

In Fig. 3A may be seen an outdoor type tripod. The operator has set up



Fig. 3A



Fig. 3B

her camera on a sloping driveway, and in order to permit the camera to remain level, she has lengthened the front leg slightly, since the ground beneath it is slightly lower than the ground beneath the two back legs. Such tripods are quick to set up on any terrain, and if the camera is not exactly level when first set up, the tripod can be instantly adjusted by moving any one of

the three legs either to its own left or right to level the camera.

There are times when the camera owner is caught without his tripod yet he wants to take a scene which will be rock steady on the screen, In Fig. 3B we show two examples of how the steadiness of a camera can be improved without the benefit of a tripod. The man at the left has placed his camera next to a fence post in order to steady it. This also works when the camera is placed next to a wall, tree, rock, or any other large, heavy stationary object.

The fellow at the right is holding an ordinary pole in his left hand, and with his right hand he is operating the camera held firmly on top of the pole. Any stick, board, piece of pipe of similar object can be used in this manner and will serve well as a substitute tripod.

S. How long should a scene be? By scene we mean the length of time the camera is left running at a time. In strict movie parlance a continuous run of the camera is called a shot, and throughout this course we shall use these two terms interchangeably since they are used interchangeably by most cinematographers.

It is difficult to say how long a scene should be because a lot depends upon the scene and how long it takes the audience to absorb the subject matter of the scene. A shot of a mountain, for example, might take ten seconds, a close-up of some fish freshly caught might not require more than five seconds, whereas the action in a ball game might require 20 or more seconds.

However, if some rule must be given, let us say that ten seconds is about average in scenes in which there is no continuous or changing action (such as a street scene, waterfall, and so on) and in scenes which contain action the scene should last as long as the action.

In case of doubt, always shoot more than you think may be necessary, for it should always be remembered that if a scene is a few seconds too long, the extra footage may be cut out, but if a scene is too short, nothing can be done except to go back and photograph it again, and then make the scene longer. This, of course, becomes an impossibility if the scene is a vacation shot taken many miles from home.

C. Before long the term "panning" will be heard. By "panning" we mean turning the camera slowly from one side to another while taking a scene. The term comes from the word "panoram" which means a wide vista or panorama. Panning of the camera becomes necessary when a subject is too wide to be included in the view and the photographer cannot get back any further in order to get it all in.

Panning is considered by most advanced photographers as a necessary evil. If it can be avoided, it should be, although this is not a rule to be followed all the time. Many beginners make the mistake of panning all their shots, and this practice stamps any movie photographer as a novice. The panning of the camera should be left to those few instances when there is no other solution, and also, we might mention, for certain effects not obtainable any other way.

Panning is not difficult, but it should be done carefully and evenly. Some tripods permit the camera to be swung around in this manner. Others will not, and in such instances a "pan head" or "pan top" must be purchased which sits on top of the tripod and allows the camera to be panned evenly.

Normally the pan should be from left to right, since that is the way we read and we are more accustomed to turning our heads in that direction. But it is not at all wrong to pan the camera from right to left. Since many subjects are better done in a right-to-left pan, that direction should be followed.

Tilting is the name given to a shot in which the camera swings up on an object, or down. There is no hard and fast rule on tilting either, and the subject will often dictate the direction the tilt should take.

But there is one rule that should be followed with all panning and tilting and that is to move the camera very evenly and smoothly. Nothing is worse on the screen than an uneven pan or tilt.

Panning is nearly always permissible when the object moves from one side of the frame to the other, or from top to bottom, or both. A good example would be a scene taken at a rodeo in which the bronco, intent upon throw-

ing his rider, goes, from left to right and right to left, then away from the cameraman (up) and towards him (down). With action of this kind the camera should pan and tilt in such a manner that the bronco is always kept centered in the middle of the finder on the camera.

This action may require fast panning and tilting, but this is necessary to "follow the action" as this operation is

Thus far in this lesson our primary concern has been steadiness of the camera in shooting a scene. It is an old rule in movie making that "the subject should do the moving—not the camera" and that is a good rule to follow in practically all movie making.

D. In filming a bit of action, it is not customary to do it all in one shot, or one take. If a boy were showing a friend of his a new bicycle, the friend would probably take several minutes to look over the new vehicle. On film these several minutes would seem like hours, for after about ten seconds the audience wants a change, not necessarily in the subject matter, but at least in the point of view.

Such different shots have names, and it is to these different shots that the cameraman, script writer, and film editor refer when they are creating a motion picture.

E. The long shot. This does not mean that the shot lasts a long time on the screen, but rather that the shot is taken from some distance away, and it is the distance from the subject that gives it its name.



Fig. 3C

In Fig. 3C we have a long shot. This shot includes all of the subject, which in this instance is the boy, his new bike, and the friend. It also includes enough of the house in the background so that we know where this particular bit of action is taking place.

The long shot is most often used to establish the entire scene, to tell us where the action is taking place, and to include all of the component parts of the action. Since the long shot is normally the first shot of any action to appear on the screen, it should remain on the screen a bit longer than the ensuing shots which will detail the subsequent action for us. In this long shot we get our first introduction to the boys, the bicycle, and the house in the background. When all of this information has been absorbed by the audience, we can cut this shot and go on to something else. This particular shot might require from six to ten seconds to accomplish its purpose.

The medium shot. The medium shot suggests just what it is—a shot that is not too far away and is not too close.



Fig. 3D

In Fig. 3D we see what could be called a medium shot. Notice only a suggestion of the house in the background remains—just enough to let us know that the boys are still in the same location and haven't gone elsewhere.

The medium shot seldom includes all of the objects foremost in the scene, but will include the most essential or important objects. Here in 3D we have the two boys and most of the bike. We have gladly sacrificed the bottom section of the two wheels in order to get close enough to see the two boys clearly. In other words, we feel that this better view of the boys is to be preferred over including all of the wheels, which, if it were done, we would have had to move the camera back a slight distance and thus sacrifice having the boys' heads as large as they are.

Notice how in these two shots we have followed a "natural" course as might be followed by any bystander. First he would see the boys and bike at a distance and then he would walk closer to see both boys and the new vehicle more vividly and in larger detail. Thus, through these two shots, long shot and medium shot, we have sort of let the camera take the place of the spectator and have presented the subject in about the same order or relationship as the spectator would have viewed it.

Notice, also how many objects we have in this medium shot. Most im-

portant are the heads of the two boys, followed only by the details of the new bike, such as the seat, the handle bars, the light, the hand brake, the front box carrier, and so on. Yet none of these objects can be seen in very much detail in this medium shot. And if you were the spectator on the sidelines, wouldn't you want to go in still further for a real "close-up" view?

**G.** The close-up. Of course you would. That is the next natural reaction, to move in close for greater detail. That, too, is what the photographer should



Fig. 3E

do. In Fig. 3E we see a close-up of one of the many objects mentioned. It is really only one small segment of the whole scene. Without a doubt the faces of the two boys should also be shown in close-ups. We would like to see the owner's smile which indicates his pride, and the visitor's expressions which show his interest.

So, several close-ups are in order in such a scene as this. Which ones should be included? That depends upon the photographer and what he really wants to show. He could include several more close-ups of sections of the bike if he wanted to, or he could limit his close-ups to the heads of the two boys, if he wanted to stress the action and reaction manifested by the two youngsters.

Should the close-ups follow in order? How long should the close-ups be? Those are hard questions to answer. Perhaps two or three of the close-ups should follow, and then we might jump back to the medium shot again just to remind us of the overall scene. Then we could jump to two more close-ups. In Fig. 3D we see the friend looking at the light. Surely this should be followed with Fig. 3E in order to show the audience what the visitor is so intently gazing upon.

There are a few other shots referred to in shooting scenes, such as the extra long shot, the medium-close shot, the ultra close-up, and so on, but the three we have described and illustrated are the primary ones, and if they are carefully followed, a successful film can be expected as a result.

How long should the close shots be? Again, they should be long enough to tell the audience what they are supposed to tell. Shots of these particular boys in this specific situation might need from two to three seconds, depending upon their facial expressions and how much their smiles can tell. The parts of the bicycle, being inanimate objects, would probably require not more than two seconds each. Yet, if there were some action in one of the close-up, such as the owner trying to adjust the light, or open it or remove it, the action might require five or six seconds, and this would not be too long on the screen since the action will tend to shorten the time required to view the

Long shot, medium shot, and closeup is not a hard and fast rule that should always be followed in all movie making, but the novice would do well to follow this order until he acquires enough of a grasp of movie making to know when to change that order to something else.

H. What kinds or types of subjects make the best movies? The long standing answer to that question has been—"anything that moves." That is a pretty good answer, only we would like to insert one word and that would be, anything interesting that moves.

Most every person who begins to use a movie camera has had experience with a still camera, and he proceeds to use his movie camera as he would a still camera. That, of course, is the wrong thing to do. The motion picture can do so much more than the still picture that it could almost be considered a crime to use a motion picture camera in the same way that a still camera is used. In later lessons in this course we shall study the true technique of the motion picture and learn these differences.



Fig. 3F

In Fig. 3F we see a subject that, in itself, has no place being the target for a motion picture camera. It is a pretty scene, yes, but it is fit only for a still camera. Yet we see even experienced motion picture people taking dozens of

## MOVIES

scenes on such subjects as this-subjects which have nothing to offer in the way of motion or action.

Contrast this, if you will, with the action we find in Fig. 3G. Here is, indeed, excellent subject material for the



Fig. 3G

motion picture camera. Even in this illustration we have a feeling the ball is in motion. How lifelike it is when it comes to life on the screen—as true and real as the day it was taken.

An excellent solution to the matter of subject material is to carry two cameras, a still camera and a motion picture camera. When a view such as Fig. 3F comes into view, shoot it with the still camera, and when something with action and motion appears, such as a waterfall, an animal, a boat, or any other moving object, get the movie camera into operation. A film filled with stationary objects can be dull and monotonous. It lacks life and appears synthetic. Few films filled with action are uninteresting.

At the beginning of this lesson we stressed the use of a tripod and showed three figures using the camera on a tripod or a substitute tripod, all of which were at the height of the human eye. Normally this is a good height for placing the camera when taking scenes.

But if too many scenes are taken from this standard viewpoint a certain monotony can creep into the film.

So, for the sake of variety, and also to present some scenes more dramatically and with more interest, it is well occasionally to drastically change the viewpoint, or "angle of view" as it is more rightfully called in motion picture parlance.

In Fig. 3H we have an excellent example of a different viewpoint. To obtain this low angle shot the camera was placed on the ground. The effect of the

(Continued on page 52)

## Make Them Laugh, Make Them Cry!

## By George Pasto

If we took all the unimaginative, uninteresting and otherwise "dead' scenics that we amateurs take and dumped them in the ocean—it would be a good thing! Certainly some of mine would be there pulling and helping to drag the whole mess to the bottom. We all know the kind in question: foot after foot of scenery and more scenery with seldom, if ever, the presence of a human soul or a bit of action to relieve the awful monotony.

The importance of people in pictures can hardly be stressed enough. People are interested in people, just as bees are interested in bees, dogs in dogs and cows in . . . well, cattle. (I almost put my foot in it that time!)

However, just the bare fact of having people in pictures is not enough.
Witness the great, and depressing
number of so-called "family pictures", pictures taken with little
rhyme, even less reason and no
definite purpose in mind. The saddest part of such films is that they
are also usually shown just as they
were taken.

Either through the use of camera or later editing technique, even people should be shown doing or "feeling" something of interest. By that, of course, is not meant staring or crossing their eyes at the lens, waving their hands in the air and certainly not being ultra-cute by thumbing their nose at the camera!

Fortunately for the photographer God not only "created woman", but children as well. These being the lively little rascals that they are, are hard to keep out of most everything, including the "family pictures" where by their very presence they often save the day, and the picture! However, as with grown-ups, even children (babies included) must be pictured doing something definite and of interest. Reel after reel of children doing nothing in particular lead only to boredom. What's more, nothing



but liberal and drastic application of the scissors will help. What definitely will not help are desperate measures taken for a big ending, a 'grand coup' to close things with and thus (so it is hoped) make the audience forget or at least forgive the dreariness that went on before. One all too common such device is to show "little Suzie" sitting on the 'potty' without a stitch of clothing on. (Suzie — not the 'potty'.)

Why are people so important to our filmings? And, are they truly indispensable? The answer is that they are important only because it is easy to create interest with them, and they are not indispensable since a tree or a rock can be made to do the same thing: create interest. This is true, provided that one appeals to the senses! Regardless of the subject, to create and maintain interest, the audience must be made to experience some sensation of some kind. This is done through the senses and by that is not meant the usually designated 5-Senses.

Strive for that type of appeal in your pictures and, even as important, make it as universal as possible. The better the picture, the greater the number and diversity of people that will be affected by it—and like it. Forget the old phony "I take pictures just for my own amusement!" Nothing could be farther from the truth for we all know that the real thrill comes in showing our pictures to others, the more the better. This was well illustrated in a recent cartoon which showed the housewife point-

ing a gun at some guests. Hubby, busily engaged in readying the family movie projector, says: "I know you don't want to miss these pictures which I took just for our own amusement."!

Appeal more to the senses and your screenings will acquire greater interest for all. People other than your own immediate family will want to see them and you will enjoy them that much better. And what's more—you can throw the gun away!

Just what are these "senses" to which we should try to appeal? The sense of beauty is surely one, and a very important one. But, "Make them laugh, make them cry!"—go after the other senses too. Seek and work for human interest through the sense of comedy, surprise, frustration, happiness, excitement and even the sense of grief.

From the above list you might say that those are really emotions. What if they are! Go ahead and try appealing to the emotions for if you strike at human emotions even in a very small way, your pictures will acquire a new and greater interest.

Life is one emotional experience after another. However, it might be well to point out that I am not using the term 'emotion' in the way that the motion picture ads usually do. In other words, not a-la-Brigitte Bardot, the "bare-all, hide-nothing" frou frou. I assure you that there are other emotions in life besides the type that she stimulates. (Even though it may have taken some of us years to find that out!) Our various senses and emotions are constantly working and we are subject to one or another of them all day long. Perhaps the only exception being when we are asleep, although . . . well, considering the fact that we do dream, quite an argument could be raised on that point!

#### How Is It Done?

That is the 64 dollar question that now looms up. (Much like a double



barrelled shot-gun, loaded, cocked and aimed right at the writer's head.) Unfortunately no one can tell how you in particular can or should do it. Since the pictures you make will express your own personality, the means used by one amateur filmer might be quite different from those used by another, and usually are. Therefore only general rules and suggestions can be made and these must be changed and adapted to suit your individual filming and editing M.O. Where the movie industry deals with specialists, you as an amateur movie-maker are a general practitioner who must be camera-man, director and editor combined.

#### Ask Yourself These Questions!

1. How can I make it different?

2. To which sense or emotion can I appeal?

3. Will it be corny?

Taking the last one first, we can dispose of that one by simply saying: take it easy and don't overdo it! The more powerful the sense or emotion tackled (love, affection, anger, grief)—the gentler the approach. In a very definite manner this also applies to humor or comedy. The best compliment my comedy attempt ("Father Was A Skindiver") received was from Mr. Skinner of Skinner, Hirsch & Kaye of San Francisco, who said: "It wasn't corny!" It's so very easy to get into the husks. I've done it many times.

#### Two Examples

The first and second of the above questions can best be illustrated by citing two short continuities which were shown at our last club meeting under "members' films". Following brief synopses of those two films an application of possible changes that might be made will be discussed. (1) Film was a hunting picture and showed two hunters and their families arriving and then going through lots of beautiful scenery (guns in hand) stalking game which wasn't there. (At least as far as the pictures were concerned.) Then it showed the two hunters sitting down, tired and taking the shells out of their guns. THEN, it showed pictures of some deer going through the woods and-The End. While truthful it was also flat and uninteresting. Yet it had unlimited potentialities:

The cure could be staged afterwards and edited in. One of the hunters sees the deer. Excited, he grabs the binoculars and puts them to his eyes-backwards! Correcting them, he nudges his hunting partner and blurts out about the deer "Dozens of them!". Partner thinks he is pulling his leg and "pish-toshes" the whole thing as a joke. First hunter goes at it alone, grabs gun, gets up, aims and-click! (The gun is empty.) His rush back to load cartridges in gun convinces the other who does the same (with naturally comic speed and mistakes). Both get up, guns loaded, they sight down the gun-barrels and see: beautiful woods -the deer are gone! Close ups of frustration on their faces and END.

A few bits of staging and some later editing could have made a nice film unity containing appeals to humor, excitement, the unexpected and even grief—because of the deer that got away. (Happiness, for the



## MOVIES

non-hunting members of the audience because they did get away.)

The second film was a skin-diving picture taken by an expert (at skindiving). This novice's screenings showed him getting himself as well as his girl friend ready for a dive; pictures him in the water, then under it, spear in hand. A big fish is seen, shot at and speared. Next we see the diver coming out of the water with the big dead fish. This is followed with a shot of the fish gracing the fender of his car. Some children are shown looking at the fish and one of them touches it, but at the tail. Then close up of diver opening big fish's even bigger mouth and pulling a good-sized fish out of there. This evidently had been swallowed by the other. Scenery through the car windshield as the drive home is made . . . The End.

The first appeal to the senses or emotions that I can hear all of you making (especially the male members) was this loud one: show more of the girl! Especially underwater! Being a bit older than most of you and thus having a more 'mature' outlook (?) on such things, I must nevertheless agree: a lot more of the girl should be in the picture. Girls, being things of beauty and joys forever (clear to the time they get married) always excite a universal sense of admiration. Also, whether on land or underwater, there's nothing more interesting than a pretty girl-except two of them! Scenes of her swimming would act as a beautiful foil and give quite a sense of relief from the stark reality (and even brutality) of seeing a large steel spear plunged into the poor unsuspecting fish. Certainly, a short 'cut' to her properly registering face would add much 'impact' to the spearing of the fish.

However, the real cinematic goldmine lay in the fish-within-a-fish scenes. Supposing he had shown something like this: after laying the huge beast on the car fender and with both girl and boy skindivers looking on close by—one of the children pokes first a finger and then a hand at the fish's stomach. Curious, the young man, feels that part of the

(Continued on page 52)

# Cinema Clinic

#### Conducted by George W. Cushman, APSA

#### **Book on Animation**

Those of you who are interested in animation (and who isn't) will be glad to learn of a new book on the subject which has just appeared. Titled "The Technique of Film Animation," it was written by John Halas and Roger Manvell for the British Film Academy.

It is intended for anyone—amateur or professional—who desires to produce animated films, and the writers have certainly covered the subject thoroughly. They begin with a review of the nature and theory of animation, the discovery of the basic technique, and then go on to timing methods, the physical laws governing animation, the aesthetic principles, the sound track and how it is synchronized with the picture, color, television, and the advertising film.

In the second part of the book they discuss the actual production of an animated film from story board right on through to projection of the final result, and conclude the volume with a discussion of the various types of animated filming done today, such as cartoons, puppets, objects, silhouettes, still pictures, and others. The book, 346 pages in length, is filled with illustrations, and is published in this country by Hastings House.

Another book by the same publisher which has just been revised and reprinted is "Screen Writing and Production Techniques." Intended primarily for the professional film maker, it holds much valuable information for those working on private productions, covering such subjects as writing the original story, writing the shooting script, the director and his job, the work of the rest of the crew, getting the film into production, production costs, and how to produce TV commercials. Filmers wanting to do commercial work will find this volume of great help.

#### When Music Spoiled a Film

The club members were gathering in their seats, the program chairman was calling the meeting to order just as the guest of the evening was coming in the door. A double turntable for playing records had been set up and the operator met the guest who was carrying a large reel of film under one arm and an album of records under the other.

The man who was to operate the double turntable brought the guest over to the equipment and proceded to show him how to operate it. "Oh, you can play these records just as well as I can," said the guest to the operator, and handed him the album.

"I'll do my best," said the operator.
"Where is your cue sheet?"

"Oh, I don't have a cue sheet. When the picture starts just play these records."

The operator gulped, "Which one first?"

"Oh, it doesn't make any difference," the guest replied. "They all fit nicely."

After the guest had been introduced and the lights had been turned down the projector began—and so did the music.

The film was a travel picture and consisted of scenes the guest had made while on a trip to South America.

The music through the lead titles and into the first sequence fit nicely. Then, quite abruptly, we were shown scenes inside a factory. Insufficient light had caused the scenes to be taken at half speed, with the result that everyone moved at twice normal speed.

But the music, a pastoral selection, did not change its pace. A few scenes later a festival was in progress and everyone was having a hilarious time. The music remained the same.

Continuing on we were shown a rather long sequence of the countryside in Chile. The music fit for a few seconds, then suddenly it changed to a very fast and lively tempo, yet on the screen we saw the quiet serenity of hills and meadows.

In a subsequent sequence we watched a parade with lively, carefree participants having a gay time, while from the loud speaker came very somber and sedate music. So out of step with the picture was the music at this point that people in the audience began to snicker.

Now the picture in itself was well put together, and there was nothing wrong with the music. But they simply did not go together. In time the audience became so conscious of the mismatch that they were watching and listening to the incongruity of picture and music. Here was, indeed, a classic example of how improper music spoiled

an otherwise good picture.

We are so used to hearing sounds that are typical of the things we see that when they do not fit we cannot help but notice them.

This filmer should be told how the presentation of his picture was spoiled by playing music which did not fit the sequences. Of course the trouble is that people who need to be taught a simple thing like that don't think it is important, and refuse to listen when it is brought to their attention.

The moral of our lecture today, dear children, is to make certain the music played always fits the theme, tempo, and subject matter of the sequence being projected. As our example here proved, no music at all is better—far better—than music that does not fit.





## Welcome, New Members-

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Mrs. Moble KilKenny DE TORRES AROCHA, Luis, Tulipan 613, Cerro, Habana, Cuba 9'59 C Jorge Figueroc

DRAKE, Rev. E. Addis, 228 E. Mar-shall Blvd., San Bernardino, Calif.

Sten T. Anderson, FPSA EDWARDS, Jeff, 306 So. Main, Porterville, Calif. 9'59 CJMPT A. H. Hilton

EHRLICH, G. F., 4128 N. Everest, Oklahoma City 11, Okla. 9'59 C J. M. Motthews EVERT, W. Brooks, 430 Thomas Ave.,

Riverton, N.J. 9'59 NP William W. Hawkins

FIRTH, Thomas T., Jr., Hampden, Trappe, Md. 9'59 P Thomas T. Firth, FPSA FISHEL, Mannes H., 4001 Chatham Rd. Baltimore 7, Md. 9'59 CP

MC FISHER, Eugene, Jr., 306 East Third St., Leland, Miss. 9'59 ] Laszlo Hege

FRANZGROTE, Hans E., No. 6 Dental Clinic, Hq's NWHS, Whitehorse, Yukon, Canada 9'59 J

GEORGE, Lee G., 933 ACW Sqdn, APO 81, New York, N.Y. 9'59 CJPT James E. Price

GLASSIE, C. M. Jr., 2309 N. Edgewood Terr., Ft. Worth, Tex. 9'59 C GLASSIE, Mrs. C.M., Jr., 2309 N. Edge wood Terr., Ft. Worth, Tex. 9'59 C

Clyde Fletcher GLONDEK, Walter J., 44 Sunnyhill Dr., Southbridge, Mass. 9'59 CPT

John C. Dirlam GREEN, M. L., Photo Deve lopments, 104 E. Michigan Ave., Jackson, Mich. 9'59 CJT

GREE NBERG, Simon A., 334 Marbury Rd., Bethel Park, Pa. 9'59 S Harry Thomosson
GUERRERO R., Dr. Hector, Medical

Dept. C.B.C.R., Golfito, Costa Rica 9'59 P

Mourice H. Louis, FPSA HARDY, R. Hollis, 1120 River Lane, Santa Ana, Calif. 9'59 C Adin B. Wimpay HARLAN, George F., Headquarters

Sqdn. Section, 72720 Operations-Group, APO 231, New York, N.Y. 9'59 M

John O. Word HARRINGTON, Jack M., 1417 N.W. 32nd, Oklahoma City, Okla. 9'59 P J. M. Matthews

HAYNES, Mrs. Beatrice M., 168 W.
Goldengare, Detroit 3, Mich. 9'59 P.
Horold Johnson
HENKE, Henry J., 29 Cathrine St., St.
Cathrines, Ont., Canada 9'59 CP
George S. But
HESS, George W., 48 Furman Dr., Glendorn N. 1, 2'50 Cl

dora, N.J. 9'59 CJ

HOPKINS, Earl Rudd, 5th Floor -Daily News, 220 E. 42nd St., New York 17, N.Y. 9'59 CP

HUNT, Mrs. Muriel W., 22624 Garrison Ave., Dearborn, Mich. 9'59 CP Mrs. Edna Mae Engle HUSKISSON, J. C., 3509 San Juan,

Tampa 9, Fla. 9'59 C C. Verne Clintworth JACOBSON, Ralph C., 815 W. 116th

St., Seattle 77, Wash. 9'59 CNP Daniel B. Cherry JERNIGAN, Fletcher E. Jr., 1109 Cir-

cle Dr., Tallahassee, Fla. 9'59 P J. M. Endres, FPSA JOHNSON, Leslie E., Criminal Invest-igation Section, OPM, SA, Paris,

APO 163, New York, N.Y. 9'59 CP KABRIW, Louis, 110 Government Pl.,

Atlas Annex Bldg., Room 929, Cincinnati 2, Ohio 9'59 P

Clarence Abrams KANALY, Miss Rita G., 1132 N.W. 32nd St., Oklahoma City, Okla. 9'59

J. M. Matthews KAUFMAN, Irving N., 16 Denm Place, Mount Vernon, N.Y. 9'59 C Frederick A. Stenbuck KESTERSON, Bob, 2404 Parker St.,

Amarillo, Texas 9'59 P M.C. KILTHAU, Harold W., 123 Brookdale Ave., New Rochelle, N.Y. 9'59 JP

M.C. KNOWLE, Bhupinder S., P.O. Box 9923, Nairobi, Kenya Colony, East Africa 9'59 CMJPT

KOCH, W., 1707 Glen Ridge Rd., Tow-son 4, Nd. 9'59 C M.C.

KOSCAK, George, 7827 - 32 Ave., Kenosha, Wis. 9'59 C Gene Ameson

LARSEN, Grace F., (Mrs. Edward S) 15980 Via Marlin, San Lorenzo, Calif. 8'59 CM Mrs. Una Kelso

LEEK, Sam, 110 W. Cook St., Spring-

Field, III. 9759 JP
Donold E. Phillips
LEHAR, John F., 2309 N.E. 17th,
Oklahoma City, Okla 9'59 C
J. M. Morthews
LEVINSON, Julian P., 118 Alpine Dr.,

Closter, N.J. 9'59 M

LEVINSON, Myron N., 29 E. Madison St., Chicago 2, Ill. 9'59 P Miss Shirley Stone LINE, Duke, 2643 Tuolumne St., Fres-

no 21, Calif. 9'59 C LINE, Pat, (Mrs. Duke), 2643 Tuo mne Sc., Freeno 21, Calif. 9'59 C Emie Dodd

LUZAR, Frank B., Box 506, Oregon City, Oreg. 9'59 CM

Dick Borney MARSH, Clyde, 1J419 Maple Lawn, Detroit 4, Mich. 9'59 M 8-16 Cine Club

MARTIN, Clarence C. Jr., P.O. Box 175, Ephrata, Pa. 9'59 CT

MOORHOUSE, Melvin P., 1538 Gentry Dr., Wichita 14, Kans. 9'59 CP Miss Leona Hargrove MORISUYE, Masanobu, 84 Buhl Court

MORSUYE, Masanobu, 84 Buhi Court Sharon, Pa. 9'59 C Clerence A. Kissinger MORR ISON, Garrett W., 532 Beverly, Wichita 18, Kans. 9'59 CP Alvin B. Unruh MUETING, Maynard, 2315 Overland Ann. Wart Loa Angeless 64, Calif.

Ave., West Los Angeles 64, Calif. 9'59 C

Bob Morrison OAKES, W. L., 321 S. E. 39th St., Oklahoma City, Okla 9'59 CJP

J. M. Matthews O'LOUGHLIN, Edwin, 5106 Plymouth Rd., Bakimore 14, Md. 9'59 CP Herman Robbins PANNEBAKER, Willem, 15 Lester St.,

West Haven 16, Conn. 9'59 CMP PAULSEN, Alexander H., 35-28 153rd

St., Flushing 54, N.Y. 9'59 CJP

PHILLIPS, Capt. Charles L., South East St., Amherst, Mass. 9'59 C

M.C. PITNER, Mirko J., 934 West 4th Ave., Eugene, Oreg. 9'59 J

PRATT, Russell J., 85 Kattelville Rd. R.D. 4, Binghamton, N.Y. 9759 CNS Henry C. Miner, Jr., APS A PURVIANCE, Mrs. C. A., Rte. 2, Box 330A, Dallas, Oreg. 9'59 C

C. W. Getzendaner RATCLIFF, Dewey, Atwood, Kans. 159 CM

Don Postlethwaite RAUCHLE, Raymond F., P.O. Box 682, Santa Ana, Calif. 9'59 M Mrs. Ruth LaVelle Ward

ROBERTSON, Gordon M., 1278 Excelsoir Ave., Oakland, Calif. 9'59 MT N. P. Thomos ROMAIN, Louis F., 408 N. Indiana

Ave., Bloomington, Ind. 9'59 CPT Edward Nusboum

ROSE, Bert E., P.O. Box 2746, Denver 1, Colo. 9'59 CN M.C.

ROSS, Dr. Edward, % Food Processing Dept., University of Hawaii, Hono lulu 14, Hawaii 9'59 C

ROSS, Mrs. Ruth Boone, 1116 W. Huntington Dr., Arcadia, Calif. 9'59 C Everett A. Huffine SAYLOR, Miss Frances, 135 So. Park

St., Walla Walla, Wash. 9'59 CNJP

SCHMIDT, Thomas B., 3700 Sharon St., Harrisburg, Pa. 9'59 CN Leo Salzmann SELLS, B'Lee G., 1645 N.E., 47.

Oklahoma City, Okla. 9'59 CN SELLS, Catherine L. (Mrs. B'Lee G.) 1645 N.E. 47, Oklahoma City, Okla. 9'59 CN

Mrs. Harold Kuhlman SHAVINSKI, Edward J., North Phain Rd., Housatonic, Mass. 9'59 NP ertin Gradman

SHRAMKO, John, 611 E. 178 St., Bronz 57, N.Y., 9'59 CJ

SMITH, Robert F., 3201 Kirk St., Miami 33, Fla. 9'59 CP Verges Van Wickle STURRUP, Bertram G., 10 Botfield

Ave., Islington, Ont., Canada 9'59

THANH, Au Dai, 133 Duong CO BAC Saigon, South Vietnam 9'59 CJ

THORNE, H. Edward, Box 930, Cas-cade Rd., Rte. 1, Old Orchard, Maine 9'59 CP

Mrs. Ruth M. Rowe TOMPKINS, Elsie V. (Mrs. H.D.) 7153 Valley View Rd., Hudson, Ohio

Willis Towner TRUEDSON, H. N., 6526 - W. Fifth St. Los Angeles 48, Calif. 9'59 C

Floyd Norgaard TUCKER, Lloyd W., 517 South Estelle Wichita, Kans. 9'59 P Alvin B. Unruh

VAN DEMARK, Vance, 227 E. Cowan Dr., Houston 7, Texas 9'59 P

VANNEMAN, Miss Ruth, 3130 Wisconsin Ave., N. W., Washington 16,D.C.

Miss Barbara Schroeder VAN VACTER, W. E., 3518 Garden St., Oklahoma City, Okla. 9'59 CJP J. M. Matthews VAUGHAN, Bruce C., Jr., 504 Maple

Dr., Springdale, Ark. 9'59 JP Howard R. Clark VAUGHAN, William, 5 Page Rd., Weston, Mass . 9'59 C

Miss Leona Hargrove WALKER, Harold, Box 227, Meadowbrook, Pa. 9'59 CN
Dr. Richard B. Pomeroy, APSA
WARNER, Robert K., Box 18, R.R.#3

Prophetstown, III. 9'59 C WERBLO, Rolland, 6418 Euclid Ave.,

Hammond, Ind. 9'59 M Mrs. Margaret E. Conneely, APSA WILLIAMS, Lewis H., 1606 Dana Drive Sioux Falls, S. Dak. 9'59 CP

WILLIAMS, Louise B. (Mrs. Lewis H) 1608 Dana Drive, Sioux Falls, S.D. 9'59 CP

Jewell O. Paulson WINKIE, W. J., 2609 W. Mill Rd., Mil-waukee 9, Wis. 9'59 CJPST

#### NEW CAMERA CLUBS

ALTON ONIZED CAMERA CLUB, %
917 McKinley, Alton, III. 9'59 CP
Poul K. Protte, FPSA
ATHENS CAMERA CLUB, % Mr.
Gwille C. F. Weissman, 37 South
May Ave., Athens, Ohio 9'59 CPT
John Fish, FPSA
AVON GROVE CAMERA CLUB, %
Mr. Paul V. Taylor, 246 Maryland
Ave., Oxford, Pa. 9'59 C

Edward T. Howell, APSA

BELLEVILLE CAMERA CLUB, Box 110, Belleville, 111. 9'59 P Lorry Gray

BEL-TEL-CAME RACLUB OF CLEVE-LAND, OHIO, The., % Miss Alice C. Connell, Secy., 3361 Lownesdale Rd Cleveland 12, Ohio 9'59 C M.C.

BRENTWOOD CAMERA CLUB, % Mr. John J. Barragar, 1435 Oakhurst Dr., Los Angeles 35, Calif. 9'59 CN John J. Borragar

CLACKAMAS COUNTY CAMERA CLUB, % Mr. Dick Barney, 721 Main St., Oregon City, Oreg. 9'59 CM Dick Borney

(cont.)

EDEN CAMERA CLUB, 1082 B St., Hayward, Calif. 9'59 CM

Esther Cooke, APSA
FORT WORTH CINE MA CLUB, % Mr.
Bruce A. Storey, 3829 Collinwood,
Fort Worth 7, Texas 8'59 M
C. Victor Thornton

GENESEE CAMERA CLUB, % L.S. Albright, 13 Rundel Pk., Rochester 7, N.Y. 9'59 CN P John Fish

MALALLA CAMERA CLUB, % Mrs. Stanley Beal, Malalla, Oreg. 9'59 M Dick Borney OSHAWA & DISTRICT MOVIE CLUB, The., % Mr. George Thrasher, 103 King St., E., Bowmanville, Ont., Canada 9'59 M Jock Ruddell

ST. THOMAS COLLEGE CAMERA CLUB, Audio Visual Dept., College of St. Thomas, Attn. Mr. Harry C. Webb, Sc. Paul 1, Minn. 9'59 CMJT M.C.

WEBUTUCK CAMERA CLUB, % Mrs. Dorothy Rossman, Millerton, N.Y. 9'59 CN Adolph Kohnert

#### Movie Course



shot is entirely different than if the camera had been used at its normal height.

Street scenes, for example, have an entirely different appearance when photographed from the fourth story window of a building.

Part of the fun of movie making is in experimenting, and the experimentation of different angles with different scenes is one of the most rewarding. But it should be emphasized that if every shot is taken from an unusual angle, then the film becomes weak and uninteresting due to this over use. But an unusual angle, which on a specific scene is effective, is the spice that

makes the picture more interesting. It therefore should be used sparingly, and only when it achieves a highly dramatic or startling effect.

In our lesson next month we shall discuss the various types of films used in motion picture making, how film is developed, spliced, cleaned and stored.

#### Make Them Laugh

(from page 49)

fish, too. Shots of the girl show her curiosity mounting by leaps and bounds as her friend opens the fish's mouth and pulls the swallowed smaller fish out of the other one.

From here, we could go in either of two directions: one way would be for the child to feel the little fish's stomach with wonderment written on his face as to "another fish there?" This could be carried one or more steps, with the fishes being pulled one-out-of-the-other until, finally, there's just a minnow. In fact, you wouldn't even have to stop here (very carefully and properly done it could be kept from being 'corny'—remember?) . . . the minnow could

yield a crumpled bit of paper with a possible good curtain-closer reading: "That's all there is, there isn't any more!"

The other way would be this: after noting the large abdomen of the original fish and pulling the second fish out, surprise gives way to merriment for all the onlookers, including the girl in the bathing suit. Slowly at first and then suddenly, a thought comes to her. She looks at the big fish's stomach then realizes that she has been standing too relaxed. One look down and-it's true: her stomach is pooched out! She quickly corrects things by obviously over-correcting, thus drawing in her middle until it shakes hands with her back-bone. FINIS.

The above are rough suggestions—in fact, very rough. Audiences can draw the dangdest meanings out of what shows on the screen. Some very nosey person might even scan that girl's ring finger for a little band of gold! If so, my apologies! Ditto for starting this as a lecture and ending up with a fish-story.

#### MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee, 2005 Walnut St., Philadelphia 3, Penna.

	Date	 		 	 	* *	 	 	 		
			**								

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION: Farticipation

in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband-a-wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.20 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE	Name Mr. Mrs. Miss
OR TYPE	Street
	City Zone State
SPONSOR:	As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

#### Headquarters

(from page 37)

the Society's influence and services. Hence, these non-PSAers can quite properly help along the cause of PSA by contributing through their club.

Will every camera club president accept this as an invitation to bring the matter to the attention of his members at an early meeting? The Society and photographers everywhere will be eternally in their debt.

A gold sealed, beribboned, PSA Certificate of Recognition, something you can hang on your bulletin board with pride, will be sent each contributor of \$10 or more. The Certificate makes no reference to a financial contribution but expresses gratitude for service to the Society.

#### Can we count on your help?

PSA has done much for photography the past 40 years. It has made it easier for you and for me to take good pictures, to meet fine friends with a common interest. Photography has enriched our lives more than we ever hoped when we bought that original second-hand job at Joe's Camera Exchange.

Here is your chance to do something for PSA and for photography. But whatever you do, will you try to do it now?

#### No Waste

We have hired no professional fund raising counsel! No paid employees; no staff to dun you into giving. Hence, we must depend on you to be a committee of one to get action from you now. No pledges or long drawn out campaign, just a check today to the order of PSA HEADQUARTERS IMPROVEMENT FUND mailed to 2005 Walnut Street, Philadelphia 3—the street with the loose red bricks.

Think of what photography has done for you and then be half as generous!

#### DO IT NOW-DON'T DELAY

#### The Author

Irving A. J. Lawres was appointed by President Phegley on July 24 to be chairman of the Headquarters Improvement Fund Committee. He was reappointed by the new president, Robert J. Goldman, APSA. Irv is a frequent contributor to the

Journal, a four star exhibitor in color, and the ex-president of three camera clubs, including New York Color Slide. He lectures and judges in the New York area, and although he is a resident of Bronxville. N. Y., he is at present conducting a course in Improved Color Slide Photography in the Scarsdale Adult School. He is also vice president and trustee of The Manhattan Savings Bank which may have had a part in his selection for this important financial assignment. He is being ably assisted by Alfred Schwartz, APSA, as vice chairman, who is also well known to the readers of the Journal. The committee, which includes many important names in the Society, has the job of raising funds. The use of those funds, i.e., the planning and execution of the modernization of Headquarters will be under the direction of the Society's treasurer, Charles Heller, Hon. PSA, FPSA, and Arnold V. Stubenrauch, APSA, and his Headquarters Committee.



## Tops In Photography Exhibit

Each year the more successful exhibitors in the various International Salons are invited to submit one of their better prints or slides with which to make up an outstanding exhibit of top quality and interest. These shows travel for about eighteen months, after which times the pictures are returned to their individual owners.

The exhibit to start traveling immediately after the first of next January will be known as Tops IX. Due to the popularity of these shows, there are two sections, so requests should be made for one or the other. Each is to be assigned to clubs or groups for half month periods so they may have a display of the best or "Tops" in contemporary photography. During this assigned time the show must travel from one club to the other. The schedule is arranged so there will be a minimum of distance to travel, thus saving both time and transportation costs. Because of the weight, it is recommended that each section be forwarded by express 'collect', which is the only cost to the group so far as the PSA is concerned.

Section I will consist of about 50 pictorial prints; about the same number of nature prints and possibly 35 color prints. There will be about 65 to 70 slides from the Color Division and 50 color slides from the Nature Division with tape recorded comments on each of the two slide shows. Any one using this section should arrange for a suitable space to display the prints to advantage and for longer than one evening if possible. The shipping weight of the four packages in this section will be a little over 100 lbs.

Section II will be made up of two slide shows only-pictorial and nature, but similar to those in Section I. Tape recorded comments also, will accompany each of them. This section may be scheduled when the complete show is not available and it is for groups who may be interested only in a color slide program. The shipping weight of this section will be around 20 lbs.

An early request will aid in scheduling a show when it may be in your part of the country. If there is a date preference, such as for a Regional, which is at a fixed time, we will do our best to conform to those dates, but that is not always possible. An idea of meeting dates is helpful in order to avoid close scheduling, and if there are no meetings in the summer, that should be mentioned.

Any one accepting the shows is expected to follow the few instructions that are given in order to maintain the smooth operation of the schedule and help eliminate unnecessary correspondence regarding them. Each one handling a show must realize his responsibility for the safe handling of the various items entrusted to him.

For further information or a booking, write to—R. B. HORNER, APSA, Chairman of Tops, 2921 Cassia, Boise, Idaho.

Editor's Note: From the many club bulletins which cross our desk we note that too many clubs do not realize the full potentials of the Tops exhibits, nor for that matter the NLP programs. Neither category of PSA service was planned for a club meeting. Both are intended for larger use, either a city-wide or council meeting or a public show. Such community service can result in much favorable publicity for the sponsoring club. Many clubs hang the prints for a week in a local museum, library or school, with several slide shows at convenient times. In many cases the sponsoring club invites clubs from miles around to share the show with them, also inviting the public. Don't overlook the opportunity these shows afford for good newspaper and radio publicity for your club. Even if you don't want new members (!) it will enhance your position as a community asset.)

## Exhibitions & Competitions

### Monochrome and/or Color Prints

Note: M-monochrome prints, C-color prints. Entry fee is \$1.00 in each class unless otherwise specified.

### PSA Approved

These salons initially approved for Monochrome and/or Color Print portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn J. N. Y.)

Boston (M.C) Fee \$2.00. Closes Oct. 10. Exhibited Nov. 1-8. Data: Henry I. Soron, 110 Paul Revere Road, Arlington 74. Mass,

Hong Kong (M.C) Closes October 11. Exhibited in Hong Kong Nov. 30-Dec. 5: Kowloon, Dec. 7-12. Data: Manly Chin, ARPS, Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

Kusla Lumpur (M.C) Closes Oct. 15. Exhibited Nov. 28-Dec. 6 at British Council Hall. Data: Photographic Society of the Federation of Malaya, 3 Galloway Road, Kuala Lumpur, Malaya.

Chicago (M) Fee \$2.00. Closes Oct. 17. Exhibited at Museum of Science & Industry, Chicago, Nov. 8-29. Data: Mary A. Root, Secty., 3314 Central Street, Evanston, Illinois.

Barreiro (M.C) Closes Nov. 1. Exhibited in December. Data: Grupo Desportivo, da CUF, Barreiro, Portugal.

Lincoln (M) Fee \$1.00 plus return postage. Closes Nov. 1. Exhibited Nov. 28-Dec. 27 at Usher Art Gallery. Data: Reginald Skepper, Secty., 21 Thorpe Ave., Burton Road, Lincoln, England.

Chile (M.C) Closes Nov. 7. Exhibited Dec. 1-19 in Exhibition Hall, Bank of Chile, Santiago. Puta; Foto Cine Club De Chile, Huerfanos 1223, Officina 14, Santiago, Chile.

Cuba (M.C) Fee \$2.00. Closes Nov. 14. Exhibited Dec. 1-31. Data: Club Fotografico de Cuba. O'Reilly 366, altos, Havana, Cuba.

Lucknow (M.C) Closes Nov. 15. Exhibited Dec. 26-Jan. 5 at 2nd Triennial All-India Convention of Photography, Luck-ow: later in Deh-adus. Data: U. P. Amateur Photographic Assn., 9 Lalbagh Road, Lucknow, India.

Dea Meinea (M.C) Fee \$2.00. Closes Nov. 22. Exhibited Dec. 20-Ian. 5 at Des Moines YMCA. Data: YMCA Movie and Camera Club, YMCA, 4th and Keo Way, Des Moines 8, Iowa.

Cherbourg (M) Closes Nov. 30. Exhibited Ian. 23-31, 1960. Data: M. Henri Erbs. 10 rue du Commerce, Cherbourg, (Manche), France.

Pittsburgh (M.C) Fee \$2.00. Closes Dec. 2, Exhibited Dec. 18, 1959-Jan. 17, 1960 at Carnegie Institute Galleries. Data: Mrs. F. H. Stohr, 6845 Penham Place, Pittsburgh 8, Penna.

Uitenhage (M.C) Closes Dec. 5. Exhibited in Port Elizabeth Feb. 1-6; Uitenhage Feb. 8-13; Grahamstown Feb. 15-20. Data: Jack Robinson, Secty., Uitenhage Camera Club, PO Box 351, Uitenhage, C.P., So. Africa.

Warrambool (M.C) Closes Dec. 19. Exhibited Jan. 10-22, 1949 at Art Gallery, Data: Salon Secty., Warrambool Camera Club, 74 Liebig St., Warrnambool, Victoria, Australia.

#### Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Calcutta (M,C) Closes Jan. 7. Exhibited Feb. 15-28. Data: Salon Secty., South Calcutta Camera Club, 85 Rashbehari Ave., Calcutta 26, India.

Singapore (M) Closes Jan. 8. Exhibited Feb. 12-21 at 1960 Singapore Photo Fair. Data: P. L. Chan, ARPS, EFIAP, Salon Secty., 96 Market St., Singapore, Malaya.

Birmingham (M.C) Closes Jan. 9. Exhibited Feb. 6-20 at Galleries of the Royal Birmingham Society of Artists. Data: E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham 14, England.

Newark (M,C) Fee \$1.00 plus postage. Closes Jan. 23. Exhibited Feb. 15-29 at Newark School of Industrial and Fine Arts. Data: Anne M, Jordan, Secty.. 225 Smith St., Newark 6, New Jersey.

Ilford (M,C) Closes January 30. Exhibited March 7-22 at Gantshill Library. Data: A. G. Sugg., Secty., 62 Bushwood, Leytonstone, London E2, England.

Valparaiso (M,C) Closes Jan. 31. Exhibited at Vina del Mar Feb. 23-March 14; Valparaiso March 17-31. Data: Club Fotografico y Cinematografico de Valparaiso, Casilla No. 1907, Valparaiso, Chile.

Toronto (M) Closes Feb. 1. Exhibited March 3-19, Data: Toronto Camera Club, 130 Eglington Ave., East, Toronto 12, Canada.

Rochester (M.C) Fee \$2.00. Closes Feb. 8. Exhibited March 4-27. Data: Charles G. Plomasen, 210 Nob Hill, Rochester 17, New York.

Wilmington (M,C) Fee \$1.50. Closes Feb. 15. Exhibited March 2-27 at Delaware Art Center. Data: Martin B, Yalisove, Chairman, Delaware Camera Club, PO Box 401, Wilmington, Delaware.

San Jose (M.C) Fee \$2.00. Closes Feb. 17. Exhibited March 1-D at Resimurion Art Gallery, Data: Light and Shadow Club, PO Box 481, San Jose, California.

Melbourne (M,C) Closes February 19. Exhibited March 21-30. Data: A. Easton, 31 Churnside Street, Footscray, Victoria, Australia.

Newcastle (M.C) Closes Sept. 14. Exhibited Oct. 15-Nov. 5 at Laing Municipal Art Gallery. Data: W. Warburton Pope, ARPS, Salon Secty.. 9 Kimberley Gardens, Newcastle-upon-Tyne 2, England.

### Other Salons

Gueret (M,C) No entry fee. No entry form required but prints must be accompanied by identification list. Number of prints not restricted. Closes Oct. 15. Exhibited Nov. 8-15. Mail prints to: Director. La Maison des Jeunes et de la Culture, La Rodde, Gueret, (Creuse), France.

### Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolph Kohnert, West Main St., Amenia, N. Y.) Entry fee \$1, unless otherwise specified.

Pittsburgh All Color: Oct. 31-Nov. 15, deadline Oct. 14. Forms: T. C. Wetherby, 116 Ave., "L" Pittsburgh 21, Pa.

Mexico: Nov. 12-26, deadline Oct. 15. Forms: Fernando Lopez Alvarez, Club Fotografico De Mexico, Ave. San Juan De Letran 80, Ier, Piso. Mexico, D. F.

Boston: Nov. 1-8. deadline Oct. 17. Forms: Miss Ruth Aronson, 153 Highland St., Roxbury, Mass. 2½ x 2½ slides accepted.

Westchester: Nov. 16-20, deadline Oct. 21. Forms: Henry W. Wyman, 415 Madison Ave., New York 17, N. Y.

Worcestershire: Nov. 11-25, deadline Oct. 21. Forms: E. Finch, 16 Westminster Ave. Ronkswood, Worcester, Engl.

Evansville: Closes Nov. 19. deadline Oct. 26. Forms: Fred Hensh, 308 S. St. James Blvd., Evansville 14, Ind.

Philadelphia: Nov. 7-Dec. 4. deadline Oct. 28. Forms: J. F. Noble Jr., 432 Mt. Airy Ave, Philadelphia 19, Pa. Entry fee \$1.25.

Mississippi Valley: Nov. 17-24, deadline Nov. 2. Forms: Miss Jane Shaffer, APSA, 5466 Clemens Ave., St. Louis 12, Mo.

Hong Kong: Nov. 30-Dec. 11, deadline Nov. 8. Forms: Manly Chin, ARPS. The Photographic Soc. of Hong Kong. 217 Prince's Bldg., Hong Kong. China. 244 x 234 slides accepted.

Turin: Nov. 28-Dec. 2, deadline Nov. 8, Forms: Oswaldo Giachetti, Societa Fotografica Subalpina, Bia Bogino 25, Turino, Italy. Santiage: Dec. 1-19, deadline Nov. 10. Forms: Poto Cine Club De Chile, Hueríanos 1223, Officina 14, Santiago, Chile.

Cuba: Dec. 5-19, deadline Nov. 14. Forms: Abelardo Rodriques, Club Fotografico De Cuba, O'Reilly 366 altos, por Compostela, Havana, Cuba. 2½ x 2½ up to 3½ x 4 slides accepted.

Pittsburgh: Jan 3-17, deadline Dec. 7. Forms: Mrs. F. H. Stohr, 6845 Penham Place, Pittsburgh 8, Pa. 244 x 214 slides accepted. Entry Fee \$1.25.

Warrnambool: Jan. 10-22, deadline Dec. 19. Forms: John A. Welsh, 74 Liebig St., Warrnambool, Victoria, Australia.

Birmingham: Feb. 6-20, deadline Jan. 9. Forms: E. H. Cochrane, 142 Swanshurst Lane, Mosely, Birmingham, Engl. 2¼ x 2¼ slides accepted.

Newark: Feb. 15 - March 1, deadline Jan. 23 Forms: Ramon Green, 16 Berkshire Road, Maple wood, N. J.

Rochester: March 6-20, deadline Feb. 8. Forms: J. Lawrence Hill, Jr., APSA, 643 Highland Ave., Rochester 20, N. Y. Entry fee \$1.25.

Wilmington: March 2-27, deadline Feb. 15. Forms: Dr. Martin B. Yalisove, Delaware Camera Club, P. O. Box 401, Wilmington, Del. Entry fee \$1.50.

Light and Shadow: March 6-20, deadline Feb. 17. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 23/4 x 23/4 slides accepted.

Melbourne: Mar. 21-30, deadline Feb. 19. Forms: Allen G. Gray, 101 Nicholson St., East Coburg. Victoria, Australia.

Charter Oak: March 15 - 16, deadline Feb. 22. Forms: Mrs. Una H. Howard, 71 Rumford St., West Hartford 7, Conn.

New Zealand: Apr. 11-27, deadline March 22. Forms: Neil S. Bowie, P.O. Box 1789, Christchurch, New Zealand.

#### Color Prints

Entry fee \$2.00 unless otherwise specified.

Pittsburgh All Color: Oct. 31-Nov. 15, deadline Oct. 14. Forms: T. C. Wetherby, 116 Ave. "L", Pittsburgh 21, Pa.

Philadelphia: Nov. 7-Dec. 5, deadline Oct. 20. Forms: J. F. Noble, Jr., 432 Mt. Airy Ave., Philadelphia 19, Pa.

Santiago: Dec. 1-19, deadline Nov. 10, Forms: Foto Cine Club De Chile, Huerfanos 1223, Officina 14, Santiago, Chile,

Melbourns: March 21-30, deadline Feb. 19, Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

### Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, III.)

Buffale, Oct. 27-Nov. 8, deadline Oct. 12. Prints and slides. Forms: Buffalo Science Museum, Buffalo 11, N. Y.

Worcestershire, Nov. 11-25, deadline Oct. 21. Slides. Forms: E. Finch, 16 Westminster Av., Ronkswood, Worcester, England.

Westchester, November, deadline Oct. 21. Slides. Forms: Henry Wyman, 415 Madison Ave., New York 17, N. Y.

Audubon, Oct. 31-Dec. 3, deadline prints Oct. 19, slides Oct. 26. Forms: John Walsh, 41 Livingstone Av., Beverly, Mass.

Mississippi Valley, Nov. 17-24, deadline Nov. 2. Slides. Forms: Jane Shaffer, 5466 Clemens Av., St. Louis 12, Mo.

Birmingham, Feb. 6-20, deadline Jan. 9. Prints and slides. Forms: E. H. Cochrane. 142 Swanshurst Lane, Mosely, Birmingham, 14, England.

Minneapolis, Feb. 14-18, deadline Jan. 11, Slides. Forms: F. C. Sweeney, 5400 Halifax Lane, Minneapolis 24, Minn.

Chicago, Feb. 6-26, deadline Jan. 18. Prints and slides, Forms: Louis Braun, 166 W. Washington, Chicago 2, Ill.

Rochester, deadline Feb. 8. Slides. Forms: J. L. Hill Jr., 643 Highland Av., Rochester 20, N. Y. San Jose, deadline Feb. 17. Prints and slides. Forms: Ruth Penberthy, 19490 Glen Una Dr., Saratoga, Calif.

Melbourne, Mar. 21-30, deadline Feb. 18. Prints and slides. Forms: Allen Gray, PO Box 4208, Melbourne, Australia.

## **Exhibitions & Competitions**

#### Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, III.)

Pittsburgh, Closes Oct. 14. 4 slides \$1 plus postage. Forms: T. C. Wetherby, 116 Avenue "L" Pitts-burgh 21, Pennsylvania.

Mexico, Closes Oct. 15. 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, ler. Piso, Mexico, D. F.

Rochester, Closes Feb. 6, 4 slides \$1.25. Forms J. Lawrence Hill, Jr., APSA, 643 Highland Ave-nue, Rochester 20, New York.

### **PSA** Competitions

International Club Print Competition — Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter. 99 Orange St., Stamford. Conn.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

Parlin, N. J.

CD Perrait Contests—First of two in 1959-60 series closes Nov. 1, 1959 and is sponsored by Charter Oak Color Slide Association, Inc. Full details and entry form in July-August Color Division Bulletin, Data: John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Mobil Oil Bldg.. Minneapolis 2, Minn.

CD Color Print Contest—Four prints, any process, each the work of the entrant. Entry fee \$1, plus return postage for CD members. Others inquire of Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio. Next closing Nov. 20.

CD International Slids Competition—Four slides, not previously accepted in exhibitions, or winners in this competition. Meant to aid beginners. Information: R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y. Next closing November 2.

vember Z.

Nature Print Contest—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons.

Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.

First close: Oct. 7.

Nature Slide Contest—(Individuals) Four contests, three classes, either 2x2 or 2½x2½ slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn. First close: Nov. 13.

#### Letter

(Continued from page 19)

sampling, which could easily be misleading on the number of such entries.

I ask in sincerity, "Why all this mumbo-jumbo to produce a magic number to tell the entrant his entry has either been accepted or rejected?

Therefore, as far as being an evaluation, it appears the number just does not do that job. So what is its value, and how does it help the judges to select a representative, well balanced and nteresting exhibition from any particular group of entries?

I submit the "IN-OUT-HOLD" method of judging as the simplest and most effective means of accomplishing your objectives.

Why get caught in the "number racket"? ? ? ?

Sincerely. Joe E. Kennedy, FPSA

#### Whom To Write

SALONS-Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry. SALON LISTINGS-Should not be sent to Journal but to the person named at the head of each section.

COMPETITIONS-Most are for PSA members only, some require Division membership as well. Write person listed.

SERVICES-Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for Individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 3. Write them if your question covers other subjects.

## **PSA Services Directory**

(Corrected to September 15, 1959)

#### **PSA Publications**

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

#### Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn. Color Division Bulletin—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

Motion Picture News Bulletin—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla

Nature Shots—(East) Elizabeth Kaston, 410 Blake Road, New Britain, Conn. (West) Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash.

P-J Bulletin-Dick Harris, Box 118, Mis-

Pictorial Division Bulletin—Conrad Falkie-wicz, APSA, 23 Daisy Place, Tenafly, N. J. Stereogram—Don Forrer, 31-80 33rd St., Long Island City 6, N. Y.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y. Camera Club Bulletin—Russel Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

TD Newsletter-Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

#### Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards Color-Adolph Kohnert, W. Main St., Amenia, N. Y. Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Picterial—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Steree—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List
Color-Miss Lillan Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.
Nature-Mrs. E. H. Roper, 3523 Oakway
Drive, Toledo 14, O.
Pictorial-North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J. Overseas
Salons, Mrs. Rhyna Goldsmith, 21-20 78th
St., Jackson Heights, L. I., N. Y.
Stereo-Miss Dorothy Otis, 1280 Chill Ave.,
Rochester 11, N. Y.

Who's Who

Color-Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich. Celer Prints-Harry Baltaxe, 91 Payson Ave.. New York 34, N. Y. Nature Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill. Pictorial—N. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J. Overseas, Mrs. Rhyna Goldsmith, 21-20 Heights, L. I., N. Y. Steree Mrs. Ruth Bauer, 3756 Mariemont, Cincinnati 27, Ohio. 3750 West St.,

#### Services to Individuals

#### **PSA Services**

Chapters—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn. Travel-Tom Firth, FPSA, Trappe, Md. Travel Aides Trappe, Md. - Mrs. Caryl Firth, APSA.

#### **Division Services**

#### Color Division

CD Membership Slide—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif. Exhibition Slide Sets and Travel Slide Sets—East: Charles Jackson, 406 E. York Ave. Flint 5. Mich.; Central: Wm. A. Bacon, APSA. P. O. Box 15. Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.

Hospital Project—Send slides to Chas. H. Green, APSA. 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings-Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 57, Calif. Star Ratings (Color Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho. International Slide Circuits—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N Y.

Slide Study Groups - Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

Instruction Slide Sets—See listing under Exhibition Slide Sets.

Color Print Competition — Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Read-ing, Ohio.

Color Print Circuits—Donald Myers, Main St., Stoney Creek, Conn. Color Print Sets-Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

Eager St., Baitmore 2, and.
Hand Colored Print Circuit—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18. Calif.
International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

Permanent Slide Collection — George F. Johnson, FPSA, Forestry Bldg., State College, Ps.

Library-Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2. N. C. (Continued on following page)

## **PSA Services Directory**

## **INDIVIDUALS**

#### Division Services

#### Color Division

Travel Slide and Story Competition-Tracy Wetherby, 116 Avenue L. Pittsburgh, Penna. Competition - John Sherman, 3 Mobil Oil Bldg., Minneapolis 2,

Emde Siide Sequence—Mrs. Ina Lank, 1900 Mantis Ave., San Pedro, Calif.

Photo Essay Workshop Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

Slide Evaluation Service—Jack Lowe, 403 Montgomery St., Marietta, O.

Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif

#### Motion Picture Division

Annual Film Competition—Charles J. Ross. APSA, 3350 Wilshire Blvd.. Los Angeles 5, Calif.

Film Library-John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas,

Film Analysis and Judging Service—Ernest F. Humphrey, 1152 Hetfield Ave., Westfield, N. J.

Tape Library-Markley L. Pepper, 3620 Newton St., Denver 11, Colo. Technical Information — Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

#### **Nature Division**

Instruction Slide Sets - East: Norman E. Weber. Bowmansville, Pa. West: Bernard G. Purves. 1781 Hollyhill Lane, Glendora, Calif. Exhibition Slide Sets-George Clemens, APSA, Route 4, McConnelsville, Ohio. Print Sets-George Brewster, 2236 N. Bu-chanan Ave., Arlington 7, Va. Librarian Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green APSA. 19261 Linda Vista Ave., Los Gatos. Calif.

Star Ratings-Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

Print Competition—F. W. Schmidt, Dept. of Medical Illustration. University of Texas Medical Branch. Galveston, Texas. Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.

Slide Study Circuits-Alford W. Cooper, APSA. P. O. Box 579, Worland, Wyo. Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

Commenting Service for Newer Workers-Slides, George W. Robinson, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 6120 Dorothy St., Detroit 11, Mich.

Permanent Siide Collection—John E. Walsh, 41 Livingstone Ave., Beverly, Mass. Permanent Print Collection—Dr. Grant W. Haist, APSA, 166 Valley Crest Road, Roches-ter 16, N. Y.

#### Photo Journalism Division

Journalism Circuits—Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio. Critiques—Lewis E. Massie, P. O. Box 745, Del Mar. Calif.

PJ Membership Information—Daniel Zirin-sky, 9303 Shore Road, Brooklyn, N. Y. PJ Education—Joseph Bernstein, 353 West 56th St., New York, N. Y. PJ Library—Mrs. Toni Stibler, 410 52nd Street. Brooklyn 20. N. Y.

PJ Honors & Awards—Alfred C. Schwartz, APSA, 38 Avis Drive, New Rochelle, N. Y.

#### **Pictorial Division**

PD information Desk-Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois. American Portfolios—Mrs. Barbara M. Sieger. APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

International Portfolios—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala

Canadian Portfelios—Gino Maddalena, 12 Place Royale, St. Martin, Laval Co., Que. Celer Print Activities - Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J. Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb. Portrait Portfelios Miss Dorothy Kluth. 2415 W. Birchwood Ave., Chicago 45, IlliPertfelian Clubs-Sten T. Anderson, FPSA. 3247 Q. St., Lincoln 3, Nebraska.

Picture of the Month—Miss Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y. Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lan-sing 10, Mich.

Personalized Print Analysis—Paul Yarrows. 17315 Fairfield Ave., Detroit 21, Mich.

Salen Workshop—John T. Caldwell, Jr., P. O. Box 4682, Fondren Sta., Jackson, Miss.

Saion Labeis (Enclose 4c stamp)—Mrs. Lil-nan Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.

PD Membership Information—East: Mrs. Jane A. Heim, APSA, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMeneny, 1366 E. Mountain Dr., Santa Barbara.

PD Service Awards—J. M. Endres, FPSA. 1235 Circle Dr., Tallahassee, Fla.

#### Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

Personalized Slide Analysis-Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge

Individual Slide Competition—Hilbe Wagner, 5107 N. 24th St., Milwaukee 9. Slide Circuits-Mrs. Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Slides for Veterans-Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y. Slides for Handicapped Children — Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

Star Ratings - Miss Helen Brethauer. 4057 Masterson St., Oakland 19, Calif.

SD Membership Information — Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6.

SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena. Calif. Emde Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y. Subject Slide Sets—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill. International Circuits—Lee M. Klinefelter, 1800 La Salle Ave. Norfolk, Va.

#### **Techniques Division**

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y. Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave.. Rochester, N. Y.

#### **PSA** Services

#### For Clubs

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40. Ill. Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook,

Wational Lectures—Drake Delanoy, APSA, 50 Valley Road, Montclair, N. J.

Recorded Lectures—Chas. L. Martin, Rte. 3, Box 779, Excelsior, Minn. Tops-R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Exchange Exhibits—East: Ed-mund Mayer, 20 Metropolitan Oval. New York 62. N. Y. Central: Wilson Shorey, APSA, 809 Putnam Bldg., Davenport. Iowa. West: Oliver Rockwog, 5244 Lathrop St., Los Angeles 32, Calif.

#### **Division Services**

#### Color Division

Veterans Hospital Slide-Getter Sets-Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y ester 17. N. Y Exhibition Side Sets—East: Frederic B. Shaw. APSA, 2410 Tratman Ave., Bronx 61, N. Y. Mid-West: Don J. Henley, 5209 Procter St., Port Arthur, Texas. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

Color Slide Circuits-J. Sheldon Lowery, Rte. 1. Box 135, Davis, Calif.

Mational Club Slide Competition—Dr. J. H Arrieta, 155—14th Ave., San Francisco, Calif Color Print Sets-Paul C. Clough, 24 E. Eager St., Baltimore 2, Md. Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40,

Judging Service—Mrs. Pauline Bodle, 59 Spring Brook Road, Morristown, N. J. Photo Essay Workshop—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

#### **Motion Picture Division**

Film Library-John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif. Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

#### Nature Division

Instruction Slide Sets — East: Norman E Weber, Bowmansville, Pa. West: Bernard G Purves, 1781 Hollyhill Lane, Glendora, Calif. Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnelsville, Ohio.

Print Sets-George Brewster, 2236 N. Bu-chanan St., Arlington 7, Va.

Librarian - Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Veterans Hospital Slide-Getter Sets-Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

National Club Slide Competition—Mrs. Irma Louise Rudd. APSA, 1602 S. Catalina, Redon-do Beach, Calif.

#### **Pictorial Division**

American Exhibits—East: Les Buckland, 343 State St. Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg. Wichita. Kans. West: John Wippert, 12237 E. Kerrwood St. El Monte, Calif. Northwest: Al Deane, 5022—50th Ave., S.W., Seattle 16,

Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval. New York 62, N. Y. Print Exchange List-E. G. Rutherford, 1505 College Ave., Racine, Wis.

Club Print Judging Service—West: Don. E. Haasch, 3085 Teton St., Boise. Idaho. East: Robert B. Porter, 2107 Sixth St., Palmetto,

International Club Print Competition— Ralph M. Carpenter, 99 Orange St., Stam-ford, Conn.

Portfolie of Portfolies — Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Salon Instruction Sets-Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

## Color Print Activities — Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Stereo Division Club Slide Circuits—Roland S. Stroup, 142 N. E. Home, Bartlesville, Okla.

National Club Steree Competition—E. K. Metzdorf, 2222 Pennsylvania, Topeka. Kan Club Slide Circuits—Robert Somers, 1440 Trotwood Ave., Port Credit, Ontario. Local Programs—Harold Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Traveling Salon - Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

Subject Slide Sets-Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.

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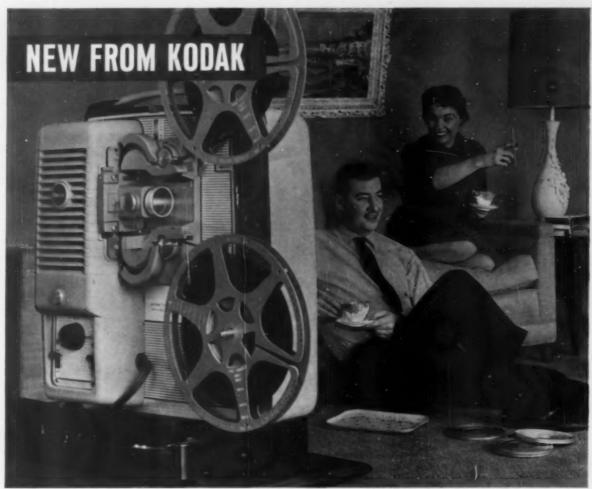


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